EATING RAOUL

film noir

by

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and

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FIRST DRAFT (c)

1 EXT DAY SHOPPING CENTER, SANFERNANDO VALLEY. CAMERA PANS TO FRONT OF KRAY"S LIQUOR SHOP. 1

2 INT. KRAY"S LIQUOR SHOP - DAY 2

Behind the counter, PAUL BLAND, a clerk, is having a confidential conversation with a lady customer. Open on the counter beside them is a bottle of MOUNTAINBROOK BURGUNDY. Not far away, MR. KRAY, the owner of the shop is eavesdropping as he puts labels on a casefull of bottles.

LADY
Really? Stomach cramps? But it's such a good buy!

PAUL
So is lighter fluid at a dollar fifty a pint, but I wouldn't serve it at dinner! Forget about Mountainbrook.

LADY
(flirtatious)
My date probably wouldn't even know the difference.

PAUL
How about a nice Gamay Beaujolais? I'm sure it'll go very well with your meat.

The LADY reacts, then looks at the bottle.

LADY
How much?

PAUL
Only three and a quarter plus tax.

LADY
All right. I'll take a bottle on <u>your</u> say so.

PAUL
Let me know if you're not completely satisfied.

LADY
(suggestively)
You mean with the wine? I will. Thanks.

(2 CNTD)

PAUL puts a bottle of wine in a bag and rings up the sale. The CUSTOMER pays, smiles, and turns to leave the store. The moment he has stepped away from the counter, MR. KRAY comes up to PAUL.

KRAY
Bland! Did you refuse to sell that coustomer a bottle of Mountainbrook?

PAUL
I certainly did. It's undrinkable...

KRAY
I'm not interested in your opinion Mr. Gourmet! If a customer asks for a wine we carry, that is the wine he gets!

PAUL
I tried a bottle, Mr. Kray, it made me sick.

KRAY
Yeah? Well it would make me three times as sick to be stuck with the ten cases we got piled up downstairs.

Behind KRAY, a black man who has been loitering near a magazine rack catches PAUL'S eye. The man has taken a ski mask out of his pocket and is trying to pull it on as inconspicuously as possible.

PAUL
Ah, Mr. Kray... I think...

KRAY
(paying no attention)
And another thing. Who told you to order a case of Chateau Lafitte Rothchilde? That stuff has to go for four hundred dollars a bottle. We haven't got any customers for that kind of item! You must have your head up your ass!

As he speaks, the BLACK MAN in the ski mask comes up to the counter and pulls a 38. PAUL eyes him nervously.

PAUL
Mr. Kray, I think this man...

(2 CONT)

BLACK MAN
Excuse me, would one of you gentlemens be so kind as to give me all the money you got in that register?

KRAY turns to the BLACK MAN, annoyed at the interruption.

KRAY
What?

BLACK MAN
I said hand over the money in that register, sucker, and make it fast.

Without batting an eyelash, MR. KRAY reaches into the register, pulls out a 45 of his own and fires it point-blank into the BLACK MAN'S face. The BLACK MAN falls over dead on the floor. PAUL is horrified!

PAUL
Mr. Kray, you killed him!

KRAY
Yeah... Now, what about that Chateau Lafitte?

PAUL cannot believe that MR. KRAY can coldbloodedly discuss wine when there's a man dead at his feet. He glances in astonishment back and forth from the corpse to KRAY as he searches for words.

PAUL
The, eh..Lafitte...well, eh, yes, I did order it, I thought it might give the store a little class, maybe attract a slightly better grade of customer, eh.. Mr. Kray, shouldn't we call the police or an ambulance or something?

KRAY
(furious)
Class, huh? That's what you think this place needs? Sixty per cent of our business is Beer and cheap scotch! I suppose you think we should rip out the magazine racks and sell fancy imported liquoors instead of pussy mags and swingers' date sheets. Well, I'm afraid you're workin' in the wrong store!

PAUL
But Mr. Kray...

(2 CNTD)

KRAY
Get your ass out of here, Bland, you're through at Kray's Liquors.

In the background, a WINO has snuck into the store and snatched up the bottle of Mountainbrook which is open on the counter. He takes a swig, coughs, retches violently and stumbles over the corpse of the HOLDUP MAN. He falls, hitting his head on a whole display of Mountainbrook bottles. KRAY turns toward the disturbance with annoyance.

KRAY
Oh shit, another one!

He reaches for his gun and takes aim just as THE POLICE enter the store. KRAY goes over to talk to them. PAUL takes this opportunity to place four of the Chateau Lafitte bottles in a shopping bag and carry them out of the store, nodding curtly to MR. KRAY as he passes.

3 EXT. HOSPITAL - LATE AFTERNOON - ESTABLISHING SHOT 3

4 INT. HOSPITAL CORRIDOR - DAY 4

A crowd of CONCERNED RELATIVES are gathered around the door as a NURSE pushes a patient on a gurney out of the operating room and down the hall. The PATIENT is wearing a respirator and his chest rises and falls with great heaving sighs.

RELATIVE
Is he all right? Is he going to live?

NURSE
He came through just fine. What he needs now is plenty of rest.

RELATIVE
Is he conscious? Can he hear me?

NURSE
He's asleep now.

THE NURSE pushes the gurney into an elevator marked "STAFF ONLY", and smiles sweetly at the RELATIVES as the doors close. Standing already inside the elevator is MARY, a NUTRITIONIST NURSE who is delivering a roller tray of unsavory-looking meals.

5 As soon as the elevator doors are closed, the NURSE leans over and turns off the respirator and removes the mask from his face. We see that it is slightly bluish. His chest movements have stopped. 5

(5 CONTD)

MARY
Dead?

NURSE
As a doornail. That makes three for Hollingbeck and two for Goldstein this week.

MARY
And it's only tuesday!

NURSE
Another one who'll be found dead in his room. This hospital'll do ANYTHING to avoid a malpractice suit.

MARY
Too bad. He was one of the few who didn't complain about the food.

The elevator stops and MARY gets out with her roller tray.

6 INT. HOSPITAL ROOM - DAY 6

MARY wheels her cart into the room and over to the bed of an ATHLETE PATIENT, a brawny guy with blunt features and a cocky manner.

ATHLETE
What's this garbage?

MARY
Puree of liver, Asparagus salad and mixed fruit mash. Make a new man of you.

ATHELETE
Christ!

Another NURSE, SHEILA, sticks her head into the room.

SHEILA
Hey, Mary, Paul called. He's leaving the liquor store early, said he'd come by and pick you up after work.

MARY
Thanks Sheila.

ATHLETE
Paul? Is that the dumpy dude who came by for you the other day? He looks like a giant hard off!

(6 CONTD)

MARY
(coldly)
He happens to be my husband.

ATHLETE
You gotta problem! And we could solve it so easily...

MARY
What's that supposed to mean?

ATHLETE
You walk around here like all it's good for is to piss through! But baby, with a shape like yours, that's like wasting a natural resource.

MARY
You're disgusting! Open your mouth.

ATHLETE
If I do will you open your legs?

MARY
(fake sexy)
I might do something for you...

ATHLETE
Ah, sweet relief...

MARY
If you do something for me and eat this.

The ATHLETE regards her hungrily for a moment. Then, in a sudden, amazing burst of movement he manages to get all the slop into his mouth in seconds, making a terrible face all the while. As soon as he is finished he sighs.

ATHLETE
Okay baby, I'm ready!

MARY eyes him seductively.

MARY
Mmmm, I can see you are! Just let me check if the coast is clear...

She goes to the door and steps outside, leaving it ajar.

7 INT. HOSPITAL CORRIDOR - DAY 7

(7 CNTD)

MARY checks out the corridor and sees a hulking, ape-like MALE NURSE separating some contraptions on a tray.

MARY
Pssst! Dewey! How'd you like to unblock Golden Boy?

DEWEY
Love to!

For all his resemblance to the Crusher in the old horror films, DEWEY is as gay as they get.

8 INT. HOSPITAL ROOM - DAY 8

MARY comes back in and closes the door.

MARY
I bet you thought I was going to skip out on you!

ATHLETE
Naw, you know a good thing when you see it...

The door opens and DEWEY enters carrying some rubber tubes.

DEWEY
Mary, they want you down in the kitchen.

MARY
Oh darn! I was just about to give this man a high colonic.

ATHLETE
What?!

DEWEY
Don't worry, I'll be glad to do it.

MARY
Oh, would you Dewey? Thanks so much! Just try not to tear anything like last time! Bye now!

ATHLETE
Hey!

MARY leaves with a wave to the outraged ATHLETE.

DEWEY
Don't worry, she's just kidding. Actually, enemas are my specialty.

9 EXT. HOSPITAL ENTRANCE - EVENING 9

MARY leaves the building with some other HOSPITAL EMPLOYEES. PAUL is waiting in a VW parked at the curb.

INT. VW - EVENING 10

MARY slides into the car and gives PAUL a little kiss on his cheek. He smiles half-heartedly and starts the car.

MARY
What a luxury to be picked up! You have a good day today, honey?

PAUL mumbles something indecipherable under his breath. MARY takes no notice.

MARY
(gaily)
You remember that Doctor Lawrence, the one who cracked up after he went into surgery drunk and killed the patient? Well Kathy told me he rigged up some kind of guillotine in ward six last night and decapitated himself! Can you believe it! Apparently he...Paul! Is something wrong?

PAUL
I have a little headache.

He tries to smile at her but cannot. She frowns.

MARY
Oh honey, I hope it goes away before James comes over. We're having Chicken Cacciatore, remember? That'll make you feel better.

PAUL mumbles again. She snuggles up to him across the seat as he drives.

MARY
I hope this place is as good as it sounds. I had another idea about what we should call it. I know you like "Chez Bland", and I do too, but what about just "Paul and Mary's Country Kitchen"? Doesn't that sound warm!

PAUL
I hope we're not being premature about this.

(10 CNTD)

MARY
Come on, honey, we've got to have faith! Two months from now there'll be no more institutional purees for me and no more selling cheap wines behind a counter for you!

PAUL
(unhappily)
That's for sure.

He looks sidelong at her. She is worried now.

11 EXT. APARTMENT COMPLEX - NIGHT 11

The VW pulls up. PAUL and MARY get out and walk toward the huge apartment complex in which they live. On the way they pass a delivery VAN on which a hand-painted sign advertises RAOUL'S LOCK AND KEY SERVICE. RAOUL himself, a sleekly handsome but slightly predatory Chicano in his mid twenties is attempting to open the rear doors of his van while holding on to a huge TV SET. PAUL courteously opens the door for him and then, returning his smile of thanks, walks on.

RAOUL
Gracias.

MARY
(to PAUL)
Do televisions have locks now?

PAUL
Everything does.

12 INT. APARTMENT LOBBY - NIGHT 12

PAUL and MARY walk across the bleak lobby to the elevators. They do not speak. They get into one of the elevators. Just as the doors are closing, a group of 8 people (Swingers) carrying bottles of liquor in paper bags run for the elevator and barely make it into the car.

13 INT. ELEVATOR - NIGHT 13

PAUL and MARY are uncomfortably squeezed into the elevator with the excited, talkative SWINGERS.

MAN #1
You're fulla shit!

GIRL #1
I'm telling you - the fourth guy did it in my armpit!

(13 CONTD)

MAN #2
With deodarant?

He reaches over and tweaks her breast. She slaps his hand away automatically.

GIRL #1
Sure, it made him last longer.

MAN #2
She won't let me shtup her anymore so I have to take her to these parties and watch her get laid.

MAN #3
(eyeing MARY)
You two going to the party?

PAUL
(coldly)
We live here.

14 INT HALLWAY - NIGHT 14

The elevator doors open and PAUL and MARY move to get off. The SWINGERS are right behind them.

MAN #4
Too bad!

GIRL #2
Hey this is the floor!

MAN #3
Come on down to 234, why dontcha, and we'll get it on!

MAN #1
You live in this building, you must be swingers, right?

PAUL
Wrong. Goodnight.

He ushers MARY past the SWINGERS and they make their way down the hall. The MAN calls after them.

MAN #2
Yeah, well maybe you don't but I bet anything she does! I'm getting a hardon just watching the way she moves her ass!

(14 CONTD)

GIRL #2
(laughs)
Oh Harry - Shutup!

PAUL stiffens at this insult as he unlocks the door of their apartmant - number 243.

15 INT. PAUL and MARY'S APARTMENT - NIGHT 15

It is a non-descript, pre-furnished apartment in the San Fernando Moderne style with white walls and an avocado green couch on a mustard colored wall-to-wall carpet. PAUL takes off his jacket and throws it disgustedly down on a chair. MARY takes off her coat and hangs it carefully in a closet.

PAUL
This building has started to attract some real scum!

As MARY starts back from the closet to the couch, she sees an envelope on the floor just inside the front door. She stoops to pick it up.

MARY
Oh no, I don't believe it!

She hands the enclosed note to PAUL who briefly scans it.

PAUL
Seventy-five dollars more a month! Oh my God, this is all we need.

MARY
Don't get so upset, honey. We can live on our Instacash card for a month or two...

PAUL
Aren't you forgetting? It was canceled for non-payment!

MARY
Well, at least we still have our jobs.

PAUL
I don't know how to tell you this...

MARY
Oh, honey, you didn't lose your job!

(15 CONTD)

PAUL
I told him not to buy that cheap wine! Bad wine at a bargain price is no bargain!! But what does he care...

MARY sits down next to PAUL and puts her arm around him, comforting him.

MARY
Don't feel bad, you can't help being an artist anymore than I can! We weren't meant to work in shops or hospitals...

PAUL
All those bills, no credit... The only money we've got is what we put aside for the down payment on the restaurant. How long will that last?

MARY
You'll get another job. I'll get a raise. We'll get by somehow.

The DOORBELL rings. PAUL gets up to answer it.

PAUL
James! What are we going to say to him?

MARY
We won't say anything. Stall him. We're not going to let that restaurant slip through our fingers.

16 PAUL opens the door and a DRUNK lurches in. He is in his mid- 16
thirties and dressed in doubleknits with frizzed out hair.

DRUNK
Hey! Am I early or what? Oh well, the early bird gets the best pussy, right?
(noticing MARY)
Hey baby, you look like a party all by yourself! Whattya say?

He stumbles toward her but PAUL moves quickly to block his way.

PAUL
Leave her alone, get out of here!

(16 CONTD)

DRUNK
Why? You're not fuckin' her! An' beside, I was invited here! So just go fuck yourself, Charlie.

He makes a lunge for MARY and PAUL hits him in the stomach. The DRUNK makes a face.

DRUNK
You shouldna oughta done that!

With one convulsive movement, the DRUNK vomits all over their carpet.

PAUL
Oh, my God!

MARY
Quick, Paul, get him into the bathroom before he does it again!

PAUL
Come on, come on...

PAUL steers the DRUNK into the bathroom as he prepares to throw up again. He no sooner gets into the bathroom than he turns and slams the door in PAUL'S face.

DRUNK
A lil'privacy if you don't mind...

17 Crossing back toward MARY, PAUL makes a face as sounds of violent retching come from the bathroom. Then all is quiet. MARY has gotten a bucket of hot water and a rag and is busy cleaning up the mess on the rug. PAUL gets down on his hands and knees to help her. 17

MARY
We'll have to spray with something to get rid of the smell. Ugh! Why do they let swingers move into this building?

PAUL
Because they're so transient, always paring up, switching off and moving out again. The landlord can raise the rent more often.

MARY
Sexual Liberation! Look what it's produced.

She gestures toward the bathroom from where a horrible gurgling sound emerges.

(17 CONTD)

PAUL
That's exactly the sort of person we should refuse to serve in our restaurant.

The phone rings. PAUL answers it.

PAUL
Hello? What article? The Oeneologists Monthly. Yes, that's me. Yes, I have some. 1948, as a matter of fact. No, I don't think I'd be interested...
(PAUL writes on a note pad)
All right...Mr. Peck. Fine. If I do, I'll give you a call. Thank you. Good-bye.

MARY
Who was that?

PAUL
Some wine collector from New York. He's at the Hilton for a few days and wanted to buy some of my Chateau Lafitte. That reminds me, what are we drinking tonight? James likes Chablis, doesn't he?

MARY
(jumping up)
Oh my God, I forgot! James! We don't want <u>him</u> here when James comes.

PAUL goes to the bathroom door and knocks.

PAUL
Hey! Hey in there!
(no answer)
DO YOU HEAR ME?

MARY
Maybe he fell asleep.

18 PAUL swings open the door. The DRUNK is crumpled over the toilet, his head inside the bowl. 18

PAUL
Oh, no!

PAUL shakes the DRUNK.

PAUL
C'mon, wake up! You have to go.

(18 CONTD)

PAUL lifts him from the toilet bowl. Water drips from his face but he doesn't move.

MARY
He doesn't seem to be breathing.

PAUL
You think he drowned in our toilet?

MARY
Well he isn't breathing...

She bends down to listen to his heart, take his pulse. Slowly she turns to face PAUL.

MARY
He's dead.

PAUL
Oh, great! What do we do now?

MARY
Call the police, I guess.

She leaves the bathroom and crosses to the telephone.

19 INT. LIVINGROOM - NIGHT 19

MARY is on the phone.

MARY
I sure hope they get here quick. Hello, Police? Who do I talk to to report a murder?

PAUL
(shouting from the bathroom)
Not a murder, an accidental death!

MARY
I'm sorry, officer, I mean an accidental death...

The DRUNK groans from the bathroom.

PAUL (O.S.)
Guess what!

MARY
(on phone)
Never mind! Wrong number.

(19 CONTD)

She hangs up as PAUL comes in from the bathroom, supporting the DRUNK who can barely stand up.

MARY
What are we going to do with him?

PAUL
Get him to the party.

20 INT. APARTMENT CORRIDOR - NIGHT 20

PAUL and MARY walk the drunk down the hall toward the party which can be heard in the background.

DRUNK
Hey, I'm sorry man! Everytime my wife splits on me I start coming on to people's old ladies.

PAUL
Sure, sure,

They arrive at the door of the party which is ajar. PAUL leads the DRUNK into the party. The DRUNK turns back.

DRUNK
Isn't she coming with us? Gonna be a great party!

PAUL
Ah, that's okay, she has to fix dinner.

DRUNK
Wow! You're really hung up on her, right? I can dig it, man, she's a stone fox!

PAUL gives the DRUNK a sour look and they walk into the party together.

21 INT. SWINGERS APARTMENT - NIGHT 21

A cacophony of flashing lights, loud music, loud, laughing voices and sweaty bodies in constant movement. PAUL glances around in distaste. The party seems to revive the DRUNK like a breath of fresh air. (lots of groping and partial nudity in this scene: tits and ass, nothing X-ey.)

PAUL
(shouting over the din)
I gotta get back!

(21 CONTD)

DRUNK
What's your hurry? Come on! This is like a free candy store - you can gobble any piece you want!

PAUL
No thank you, I've really got to get back, my wife...

DRUNK
How pussy whipped can you be? At least dont split before you get some action! Look at that number over there, she really has eyes for you.

Although PAUL is not impressed at all by the DRUNK'S spiel, he turns almost involuntarily to look where the DRUNK pointed to a middleaged redhead who isn't the least interested in PAUL. The DRUNK seizes this opportunity to signal behind PAUL'S back to a DOMINATRIX standing not far away. She is dressed in full black leather S&M gear, complete with mask and whip. As the DRUNK gets her eye and motions toward PAUL, she winks and nods in agreement. PAUL turns back.

PAUL
I really have to get back now. We're having a friend to dinner and...

DRUNK
You're so uptight! That's allright, I used to be the same way. It's some kind of defense against getting laid and being free.

PAUL
Yeah, sure. Goodnight now.

As PAUL turns to go, behind his back, the DRUNK again signals to the DOMINATRIX. PAUL hasn't gone two steps toward the door when her whip suddenly coils itself around his neck. He is jerked back and reeled in by the DOMINATRIX. Meanwhile, the DRUNK has disappeared. The crowd of SWINGERS gathers around PAUL and the DOMINATRIX, swaying and grinning. PAUL looks around in panic.

DOMINATRIX
(fake deep voice)
You could use a little discipline, slave!

(21 CONTD)

PAUL
I have to go! We're having someone to dinner!

DOMINATRIX
Kiss my boots, pig!

She yanks PAUL down as the SWINGERS grunt their delight.

22 INT. PAUL and MARY'S APARTMENT - NIGHT 22

MARY can be seen through an open door in the kitchen, preparing dinner. She turns as she hears the front door of the apartment open and someone come in.

MARY
Paul! James' office called. He should be here in about fifteen...

Coming into the livingroom, she is surprised to find not PAUL, but the DRUNK.

MARY
Wha... Where's Paul?

DRUNK
Gettin' it on with the Marquise de Sade. I thought I'd come back here and get it on with you. Whattya say?

MARY
No thank you!

DRUNK
No thank you? That's all? You aren't even going to save my feelings by telling me you got some weird kind of pussy disease?

MARY backs toward the kitchen. The DRUNK advances toward her.

MARY
You get out of here!

DRUNK
Awww, don't be like that. This is just a coverup. I'm really a very lonely guy. Come on,have alittle sympathy, be nice.

He jumps on her and tries to kiss her, knocking her back into the kitchen. Reaching out, she grabs a chicken which she was in the process of skinning and starts hitting the DRUNK with it.

MARY
HELP! PAUL!

23 INT. APARTMENT BUILDING HALLWAY - NIGHT 23

PAUL comes out of the Swingers party, rubbing his sore neck. He hears MARY'S screams and makes a beeline down the hall.

24 INT. PAUL and MARY'S KITCHEN - NIGHT 24

The DRUNK is grabbing at MARY for all he's worth. She is still trying to fend him off with the chicken but it is falling apart and she is left holding only a drumstick. Unable to keep him at bay, she looses her balance and falls backwards on the floor. In no time the DRUNK is all over her. As he is about to rip off her blouse, PAUL rushes in and sees what is happenning. He tries to pull the DRUNK off MARY but is unable to do so. The DRUNK however, manages to pick up the small utility knife which has fallen on the floor, and stick PAUL in the leg with it. PAUL howls in pain and anger. Reaching for the first object that comes to hand, he grabs a frying pan off the stove and smashes the DRUNK over the head, once, twice, three times. MARY, struggling out from under the DRUNK finally restrains him.

MARY
Paul! Paul, stop!

PAUL
Filthy... rotten...little...

MARY
Paul, you killed him!

PAUL
What?

MARY
He's dead! Look!

She points down at the obviously dead body of the MAN. PAUL reacts.

PAUL
Oh SHIT! That's all I needed...

MARY
What should we do now? We cant call the police this time!

PAUL takes the DRUNK'S wallet out of his pocket and starts to check it out.

(24 CONTD)

MARY
Maybe we could just leave him out in the hall near that swingers apartment. They'd think he fell down accidently.

PAUL
Mary, look at this! This guy was a junior officer of the Bank of San Fernando! He's got six hundred dollars here.

MARY
(reading I.D. Card)
George Folsey Jr. Credit Card Division. He's probably the one who canceled our Instacash card!

In the other room the DOORBELL rings.

PAUL
There's James!

MARY
Quick, take the money and put the wallet back where you found it.

PAUL
But what if the police check his wallet and find all the money gone?

MARY
They won't suspect anything if you leave some! Quick!

JAMES (O.S.)
Hello!

PAUL
I don't <u>want</u> to leave any! He canceled our credit card! He threw up on our carpet! He owes us at <u>least</u> six hundred dollars.

MARY
(calling off)
Just a minute!

PAUL
We <u>need</u> that money, Mary. Six HUNDRED dollars!

JAMES (O.S.)
Hello! Paul? Mary?

(24 CONTD)

MARY
All right, All right! Go out there and keep James out of here. Offer him a drink, make small talk.

She pushes PAUL out of the kitchen, wrestling the frying pan from his hand as he goes. Then she is down on all fours picking up the pieces of chicken and placing them in the pan.

25 INT. LIVING ROOM - NIGHT 25

JAMES is standing in the middle of the room. He is a conservative young man in a navy blue suit, glasses and modified sideburns. PAUL comes in from the kitchen trying very hard to pull himself together. He manages to smile.

JAMES
Hi there! The door was open so I just... Are you and Mary having a little... set to? I thought I heard...

PAUL
Oh, no, Mary's just finishing the dinner. I was helping her pound the veal.

JAMES
Veal! Gee that's my favorite. It's so expensive. You shouldn't have!

PAUL
Actually, we're having chicken. The eh, veal is for tomorrow night.

JAMES
Oh.

PAUL
Would you like a drink? I know I would! What can I get you?

JAMES
Whiskey would be fine.

PAUL starts toward the kitchen.

PAUL
Whiskey...would be fine. Whiskey would be fine...

26 INT. KITCHEN - NIGHT 26

MARY has managed to stuff the MAN'S body into a large green plastic garbage bag. She is now frantically preparing Chicken Cacciatore. PAUL enters, slightly dazed.

PAUL
He wants some whiskey. Mary we're both going to end up in prison.

MARY takes a glass and pours some whiskey into it.

MARY
No we're not, we're going to end up in the country in our own nice little restaurant! None of this ever happened.

PAUL
Mary, I killed a man.

MARY
He was a man. Now he's just a bag of garbage. We'll get rid of him. and that will be the end of it.

PAUL
Jesus, I hope you're right.

He takes the whiskey and drinks a long slug right from the bottle.

MARY
Of course I am. Now take James his drink and I'll have dinner ready in a few minutes.

27 INT. PAUL and MARY'S LIVINGROOM - NIGHT 27

CLOSE UP on photograph of a charming little rustic cottage. PULL BACK to reveal PAUL, MARY and JAMES looking at the photograph, one of several spread across the dinner table. Dinner is over, they are drinking coffee.

MARY
I couldn't imagine any place more perfect.

JAMES
The minute I saw it, I knew it was for you.

PAUL
(glumly)
And only a hundred thousand!

(27 CONTD)

JAMES
That's what they're asking but I'm sure I can get them down to seventy-five.

PAUL
(sarcastic)
Great!

MARY
Why is it going for so little?

JAMES
The couple that owns it is getting a divorce.

MARY
How much do they want down?

JAMES
Twenty thousand at least.

PAUL
In two weeks?

JAMES
It's a great buy! They'll certainly find a taker. I just hope it can be you and Mary.

He rises, collecting his photos.

JAMES
Listen, I hate to eat and run, but I've still got some homework to get out of the way. Mary, fabulous dinner, as always. Any restaurant with you running the kitchen is going to be a smash! Paul, you know I'm no expert, but that bottle of wine was something special!

PAUL
(depressed)
Davis Bynum 75 Cabernet. Five ninty-five if you can find it.

JAMES
Yes, well thanks again and let me know as soon as you can about the house. It's not going to be around for long!

MARY
You'll be hearing from us in a couple of days.

(27 CONTD)

PAUL
Bye, James, thanks for coming.

They see him out the door and close it behind him.

PAUL
(pensive)
Where are we going to get twenty thousand?

MARY
Come on and help me take out the garbage.

PAUL looks up at her, realizing what she means.

28 INT. CORRIDOR - NIGHT 28

PAUL and MARY drag the liner bag containing the body down the corridor to the trash compacter. Ahead of them at the compactor chute is a WOMAN in a sarong with a huge bag of trash. PAUL and MARY self-consciously block their bag from her view.

WOMAN
There's always so much cleaning up to do at the end of these damn parties... Sometimes I wonder if it's worth it, just to get laid.

PAUL and MARY smile politely as the WOMAN goes off down the hall. Then, with some difficulty they manage to cram the corpse into the chute and down into the compactor. Somewhere below them, they hear the compactor's motor switch on.

MARY
Tomorrow, I'm going to try and get a loan at the bank.

The sound of the compactor stops. PAUL peers down the chute.

MARY
What do you think?

PAUL
I guess it took him...

MARY
No, I mean about the loan.

PAUL
The bank isn't going to loan us any twenty thousand dollars!

(28 CONTD)

MARY
No, but they might loan us ten. And maybe you could sell some of your wine collection.

29 They start to walk back toward their own apartment. On the way, they pass an apartment the door of which is ajar. Out of this apartment comes RAOUL, the Chicano seen earlier putting the TV in his van. He is now carrying a hi-fi amplifier with a turntable piled on top of it. He smiles at PAUL and MARY, who take no notice of him, and hurries away down the hall, leaving the apartment door open behind him. 29

PAUL
Mary, you know I've been saving that wine for our restaurant.

MARY
I know honey, but if we don't do <u>something</u>, there isn't going to <u>be</u> any restaurant. And you'd only have to sell a few of the most expensive ones...

PAUL
Like...four?

MARY
How about...eight?

PAUL
Eight!

MARY
Well, six then. How much could you get for six?

PAUL
Maybe five hundred a bottle.

They arrive at their door and enter the apartment.

MARY
Three thousand! That'd be a big help!

30 INT. APARTMENT - NIGHT 30

PAUL
I'll call that guy from New York tomorrow. He was interested in the Chateau Lafitte.

(30 CONTD)

MARY
I know how you feel. But just keep thinking about Paul and Mary's Country Kitchen.

She gives him a kiss on the cheek. He stands for a moment, looking dejected, then shrugs his shoulders.

PAUL
I guess we better clean up, huh?

MARY
I'm too tired. Let's just go to bed and do it tomorrow. What do you say?

PAUL
Fine by me.

He returns her kiss and follows her into their bedroom.

31 INT. BEDROOM - NIGHT 31

PAUL and MARY take off their clothes and get ready for bed. PAUL goes into the adjoining bathroom to change into his pajamas. MARY, meanwhile, straightens up the room, hanging up clothes, etc.

MARY
You think that guy from New York really has a lot of money?

PAUL (O.S.)
He's staying at the Beverly Hilton, he can't be broke.

MARY notices the DOMINATRIX'S card among the junk on PAUL'S dresser.

MARY
Paul, honey, what's this?

PAUL
What's what?

MARY
This card.
(reading)
"Doris the Dominatrix, discipline, mild or severe as you require. Call for appointment..."

PAUL comes out of the bathroom looking very embarrassed.

(31 CONTD)

PAUL
Oh that! She's some madwoman who attacks people with a whip. She was at the swingers party,

MARY
She gave you her card?

PAUL
She gave everybody her card!

MARY
Sounds disgusting.

PAUL
A lot of swingers apparently enjoy that sort of thing.

MARY
Well, I don't mind a little kissing and hugging. But this!

They climb into their twin beds.

PAUL
What do you suppose makes them go for all that wierd stuff? Are they crazy?

MARY
They're sick, Paul. This country is over-flowing with millions of sex freaks.

PAUL
We're so lucky to find each other!

MARY
I know... Good night, sweetheart.

PAUL
Sweet dreams.

PAUL turns out the light.

32 INT. HOSPITAL - DAY 32

MARY is at the front desk fixing her makeup and talking to SHEILA. MARY is wearing a very sexy dress.

(32 CONTD)

SHEILA
How long do you think you'll be?

MARY
As long as it takes to apply for a loan.

SHEILA
You'll probably get it. That dress you're wearing sure shows off your collatoral!

MARY
(quick smile)
Think so? Thanks for covering for me, Sheila.

MARY picks up her purse and turns to leave. As she does so, she walks right into the ATHLETE who deliberately blocks her way.

ATHLETE
That wasn't very nice what you let that creep do to me yesterday.

MARY
Whatever he did, it must have worked.

ATHLETE
Yeah, they're letting me out.

MARY
Congratulations. Goodbye.

She tries to get past him.

ATHLETE
Hey, not so fast! Why don't you let me take you our for a drink or something...

MARY
Forget it!

She tries again to get by him. This time he grabs her purse. The contents spill all over the hospital floor. Mary is really angry now.

MARY
Why are you doing this? I've got an appointment. I'm going to be late!

(32 CONTD)

She starts piling the stuff back in her purse. He tries to help.

ATHLETE
Hey, I'm really sorry, I didn't mean... Wow, is this you? Doris the Dominatrix?

He is holding the DOMINATRIX' calling card.

MARY
That's right, buster, and I'm way out of your league. Now get out of my way or I'll hit you with my whip!

ATHLETE
I thought you were hipper than you let on.

MARY throws him a contemptious look, turns on her heels and stalks out of the hospital. The ATHLETE looks after her for a moment, then turns to the rather plain NURSE at the front desk. He gives her a big smile and gestures toward the back of the departing MARY.

ATHLETE
How 'bout telling me where she lives?

NURSE
Oh, Mr. Baker, that's against regulations!

ATHLETE
(leaning across the desk)
Wouldn't you like to break a couple of regulations with me?

33 ESTABLISHING SHOT: EXT. BEVERLY HILTON HOTEL - DAY 33

34 INT. ROOM AT THE BEVERLY HILTON 34

MR. PECK, THE WINE BUYER is at his dresser, adjusting his toupee. There is a knock at the door. PECK glances hurriedly around the room, then goes to the door and opens it. PECK is in his middle fifties with a caved in chest. He is dressed in a sportjacket and slacks and has a cigarette stuck in the side of his mouth. Standing outside the door is PAUL, holding a shopping bag containing six, carefully wrapped bottles of wine.

PECK
Mr. Bland! I'm John Peck, how do you do? Just set the little beauties down anywhere. Are you hungry? I was just on my way down to the coffee shop.

(34 CONTD)

PAUL
Oh...

PECK
Why don't we leave those here. No one will disturb them. I'll buy you lunch downstairs and we can haggle about the price over a steak sandwich.

PAUL
Well, sure. Okay.

35 INT. BANK - DAY 35

MARY enters and approaches one of the secretaries.

MARY
I'm Mrs. Bland. I have an appointment with Mr. Leech.

The SECRETARY behind the desk smiles.

SECRETARY
Oh yes, Mrs. Bland. Won't you have a seat. He'll be with you in a moment.

36 INT. BEVERLY HILTON COFFEE SHOP - DAY 36

PAUL is eating a steak sandwich with his eyes glued on MR. PECK who is chatting on cheerfully.

PECK
No bargains today. Well, I can't really argue with you. Five hundred is a fair price for that wine. I'll take all you have.

PAUL
I only want to sell six.

PECK
Only six? Tsk! What a pity! Oh well, we take what we can get in life. Will you excuse me for a minute? I'm going to cash a few traveller's checks.

Smiling, he rises from the table and leaves the coffee shop. PAUL looks after him.

37 INT. BANK MANAGER'S OFFICE - DAY 37

The SECRETARY ushers MARY into the office of MR. LEECH, a grey haired but young man with appraising eyes.

LEECH
Mrs. Bland. Nice to see you. Sit down, please.

He indicates a chair next to his desk and MARY sits down, crossing her legs. He refers to some papers on his desk.

LEECH
Let's see, I have your loan application right here. You and your husband wish to purchase a restaurant out in Valencia, tell me, have either of you ever...

MARY
No, but I'm a nutritionist at Parker General and Paul has been a wine expert for several years.

LEECH
Hmmm. Well, looking at you, Mrs. Bland, I have no doubt you could make a success at anything you, eh, put your hand to.

MARY looks at him sharply for a second, makes a swift calculation and decides to play along with him.

MARY
Why thank you so much! That's quite a compliment coming from a man like yourself!

LEECH
I would certainly relish the prospect of becoming one of your clientele.

MARY
I'm sure both my husband and I would be delighted to welcome you at our establishment.

LEECH
Frankly, Mrs. Bland, It's <u>your</u> hospitality that I particularly look forward to.

He stares shamelessly at her out-thrust breasts.

MARY
(playing proper)
Your enthusiasm is <u>very</u> encouraging Mr. Leech.

(37 CNTD)

LEECH
Thank you, Mrs. Bland, I'm feeling very encouraged myself!

38 INT. BEVERLY HILTON COFFEE SHOP - DAY 38

PAUL is glancing at his watch and wondering what has become of PECK. The waiter very pointedly presents him with the check which, after a moments hesitation, and with some annoyance, he pays. He then gets up and leaves the shop.

39 INT. BEVERLY HILTON LOBBY - DAY 39

PAUL checks the phone booths and thinks he's found PECK in one of them. PAUL settles down to wait but when the MAN turns around it is not PECK after all. PAUL hurries toward the elevators.

40 INT. BEVERLY HILTON CORRIDOR - DAY 40

PAUL runs down the hall to the door of PECK'S room. He knocks and then tries the door. It is open. Inside, a maid is cleaning up.

41 INT. PECKS ROOM - DAY 41

PAUL glances frantically about but his worst fears are confirmed. The suitcases and his wine are gone. The maid stares at him stupidly. He dashes out of the room.

42 MAIN DESK BEVERLY HILTON - DAY 42

The DESK CLERK is checking a registration form as PAUL stands anxiously by.

DESK CLERK
Nobody by the name of Peck. But the gentleman who was registered in room 226 did check our about fifteen minutes ago.

PAUL
(to himself)
He had to catch a plane...

DESK CLERK
I believe he did take the airport limosine... Is anything the matter?

PAUL
He stole my Lafitte Rothchilde.

DESK CLERK
(after the slightest pause)
Yes sir.

43 INT. LEECH'S OFFICE IN THE BANK - DAY 43

MARY is sitting on LEECH'S lap, gritting her teeth while he feels her up. She has picked up a letter opener from his desk and makes little pretend jabs at the back of his neck. With her other hand she offers him the pen with which to sign her loan application.

LEECH
Every weekend I have a party for my sexually liberated friends. Many of them are bank customers, like yourself. Would you come next weekend? You can bring your husband...if you want to...

MARY
That's very nice, but it's getting late and I have to get back to the hospital, so would you please...

LEECH
I want to help you, Mrs. Bland, but how can I be sure you will comply with with the wishes of this bank? Ten thousand is a lot of money.

MARY
The bank has nothing to worry about. It'll get everything that's coming to it.

LEECH
The bank just wants to really know what it's investing in.

He begins to unbutton her blouse and feel her tits. MARY can hardly contain her anger and discomfort.

MARY
Mr. Leech, please...

LEECH
I'd--uh--certainly like to poke around in your safety deposit box.

His hand goes under her dress. She snaps and gives it to him in the back of the neck with the letter opener! The wound is only superficial but the shock is great.

MARY
Leave me alone, you oily Pig! Pig! Pig!

(43 CONTD)

The SECRETARY accompanied by the GUARD burst into the office and see MARY, wild eyed, threatening LEECH with the letter opener. LEECH tries to remain calm but he suddenly develops a terrible facial tic.

SECRETARY
Mr. Leech!

GUARD
You alright, Mr. Leech?

LEECH
I rejected this woman's loan application on the basis of insufficient credit. In desperation she made certain advances which I repulsed.

MARY
You liar!

She throws the letter opener at him as the GUARD hustles her out.

LEECH
Just get her out, Thomas. Never mind the police. She's just upset.

SECRETARY
Gosh, Mr. Leech, you're really a nice person!

LEECH
Thank you, Miss Adams. Have I told you about the party I'm having this weekend?

44 INT. PAUL and MARY'S APARTMENT - NIGHT 44

PAUL is sitting in the LIVINGROOM without any lights on - depressed. The door opens and MARY strides in angrily. She stops when she notices PAUL.

MARY
Paul?

PAUL
Yeah.

MARY
He didn't buy...?

PAUL
Buy! He stole all six bottles. You get the loan?

(44 CONTD)

MARY
No. He tried to put the make on me.

PAUL
People are pigs. How do they get away with it? Why should they live so well when good people like you and me always get shafted?

MARY
I don't know but I'm ready to start shafting right back. The next creep that puts his hands on me...

She shakes her fist in impotent fury. Paul winces in pain.

PAUL
Mary?

MARY
What?

PAUL
My back hurts. Will you walk on it for me?

MARY
Sure baby. Lie down.

45 PAUL lies down and takes a deep breath. MARY walks on his back. PAUL begins to groan with pleasure. As they are getting into this ritual, there is a slight tap at the door. A moment later the door opens and the ATHLETE walks in. 45

ATHLETE
Hi, "Doris"

MARY
What are you doing here? Get out!

ATHLETE
(advancing toward her)
Don't panic! I didn't blow your cover at the hospital.

PAUL
Mary, who is this guy?

MARY
Nobody. A patient from the hospital.

(45 CONTD)

The ATHLETE, meanwhile, has pulled a large wad of bills from his pocket and is peeling some off.

ATHLETE
Whaddaya mean, nobody? I got money. You want big bucks? I got 'em! I don't mind paying cash for gash, as long as it's first quality. Sorry buddy...
(he lifts MARY off PAUL)
but I've been waiting for this for two whole weeks.

PAUL
What the hell do you think you're doing?

MARY
(struggling)
Let go of me!

ATHLETE
How'd you know I was into rape fantasies? You can name your own price for this!

He throws her down on the couch and starts to rip off her clothes. PAUL jumps up and grapples with him.

PAUL
Get off of her! Are you crazy?

ATHLETE
I told ya, Man! I can't wait any longer! She's all yours again as soon as I'm through.

He hustles PAUL out of the apartment and locks the door. MARY is screaming and throwing things at the ATHLETE who is really digging it.

ATHLETE
Dynamite!

46 INT. CORRIDOR - NIGHT 46

PAUL is struggling to get his key into the front door lock but his hand is shaking badly. Finally he gets it.

47 INT. APARTMENT - NIGHT 47

The ATHLETE has MARY down to her underwear, having ripped off her dress. She is beating at him with her fists. He rips off her bra!

ATHLETE
I'll pay for everything!

(47 CONTD)

PAUL rushes into the apartment and runs into the kitchen, returning with the frying pan. He is preparing to clobber the ATHLETE when MARY knees him in the groin, causing him to turn around with a yowl and knock into PAUL. PAUL falls down, dropping the frying pan. The ATHLETE, now enraged, picks PAUL up and slams him against the wall several times. MARY, meanwhile, picks up the frying pan and brings it down with all her might on the ATHLETE'S head. His eyes glaze over and he topples. On the floor his leg starts to tremble. MARY hits him one more time. He becomes still. For a moment, PAUL and MARY simply stare at the deceased ATHLETE. They are panting with exaustion. Then PAUL kicks the body.

PAUL
Goddamn swinger!

48 PAUL goes to the front door and locks it. When he comes back, MARY 48
is counting the money she found in the ATHLETE'S pockets.

MARY
There's nearly five hundred dollars here!

PAUL
These swinger types always seem to have money.

MARY
Well, it's ours now. Want his watch?

PAUL
Thanks.

MARY
Do you realize we've made over a thousand dollars in two days? Tax free!

PAUL
Just by... killing people.

MARY
Horrible, sex-crazed maniacs that nobody will miss. We should get a medal!
(Mary pauses)
I wonder... how much we could make if we really put our minds to it?

PAUL
What do you mean?

MARY
This city is full of rich perverts. If we could somehow get them to come to our apartment...

(48 CONTD)

PAUL
But why would they? You'd have to lure them with...

MARY
Sex.

PAUL
We wouldn't really...I mean you wouldn't actually, you know, do anything with them?

MARY
Of course not! As soon as they tried anything dirty, we pop them in the head and get rid of them. Like we did with him.

PAUL
How would we find them? We don't know anything about this swinger stuff.

MARY glances at the DOMINATRIX' card.

MARY
We could ask somebody who does.

49 INT. KITCHEN OF THE DOMINATRIX' COTTAGE - DAY 49

START CLOSE ON COVER OF "SWINGERS CLASSIFIED". PULL BACK to discover PAUL and MARY examining it with great curiosity. The DOMINATRIX herself, now revealed to be about twenty-two, wholesome and freckled, is seated in a chair, feeding her baby. She is dressed in jeans and a sweatshirt.

PAUL
All of them read this thing?

MARY
Isn't there something a little more...

DOMINATRIX
Classier? Nope, this paper covers the field from the richest to the poorest. If they're kinky, they read the SWINGERS CLASSIFIED. C'mon, honey, you like this

MARY
If you steam fresh vegatables and puree them in a blender, they'd be much better for your baby.

(49 CONTD)

PAUL
Mary's a nutritionist.

DOMINATRIX
No kidding! Does that pay well?

MARY
About four fifty after taxes.

DOMINATRIX
Oh, honey, you'll make a hell of a lot more in my racket.
(to PAUL)
You going to work with her?

PAUL
Well, I don't know...

DOMINATRIX
Why not! You get the bi and gay trade that way. Those people have a lot of money, believe me!

PAUL
Oh, no, I don't think I...

DOMINATRIX
I understand, everybody's gotta make up his own mind where to draw the line. Like I personally draw the line at golden showers.

MARY
Golden showers?

DOMINATRIX
Listen, did you ever do any acting?

MARY
A little, in high school.

DOMINATRIX
Well, that's all it is, is acting.
(she lowers her voice)
Lick my sneakers, you little worm!
(returning to her normal voice)
See what I mean? It's easy.

MARY
(trying a commanding voice)
Lick my sneakers...

(49 CONTD)

DOMINATRIX
Gee, you're a natural!

There is a loud BUZZ from the other room. The DOMINATRIX gets up.

DOMINATRIX
Whoops, that's my laundry. If I don't get it into the dryer right away it'll wrinkle bad. Was there anything else you wanted to ask about?

PAUL
I think we about covered it.

MARY
Thanks for the advice.

DOMINATRIX
Really there is nothing to it. Just remember to get the money up front. And whatever they want to do, stop if it draws blood! Good luck!

50 EXT. DOMINATRIX' HOUSE - DAY 50

It is a one story house in a nice area. MARY and PAUL walk toward their VW. PAUL is checking his notes.

PAUL
I think we can get started for under four hundred.

MARY
What's the first step?

PAUL
We've got to rent a post office box...

As they approach their VW, PAUL notices a flyer stuck under the hood. He pulls it out and unfolds it.

MARY
What is it?

PAUL
Some locksmith who comes to your home amd makes a free evaluation of your security system.

MARY
Let me see. Lordy, look at the price! Twelve ninety five for their top-of-the line lock

(continued)

(50 CONTD)

MARY (continued)
including installation! When Mrs. Berkowitz next door was robbed, she changed her lock and it cost her thirty five!

PAUL
(reading)
"Raoul's Lock and Key Service". Hmmmmm. Must've just got in from Guadalajara.

MARY
We're not going to want people wandering into our apartment like James did the other night.

PAUL
(pocketing the flyer)
I'll get him over to our place quick before he wises up and the price doubles.

51 INT. APARTMENT - DAY 51

A certain change can be seen in the decor. Ropes and pulleys have been installed in the ceiling and walls and the atmosphere is somewhat more "intense". PAUL is sitting at the diningroom table pouring over the SWINGERS' CLASSIFIED. MARY enters carrying a couple of large boxes.

MARY
Boy, this leather stuff is expensive! a hundred and fifty dollars for this little outfit. And the boots! I don't know how people walk in those stiletto heels...What's that?

PAUL
Swingers' Classified. I had to go to the liquor store to find it. Our ad's out.
(reading)
"We do anything"

MARY
That's laying it on the line!

PAUL
"Whatever your sex fantasies, from the ordinary to the most bizarre, Carla and Nancy will accomodate you!"

(51 CONTD)

MARY
Cute names!

PAUL
You don't think anybody will recognize us, do you?

MARY
Not a chance.

52 INSERT CLOSE UP OF AD (as PAUL reads.) Their copy is framed by two photos. One shows MARY in full leather and mask, whipping PAUL whose back is turned to the camera. It is captioned "CRUEL CARLA". In the other picture, she is dressed up as Alice in Wonderland with a blond wig and Mary Janes. Her hands are bound with a rope and her dress is being held up by PAUL who is spanking her bare behind with a switch. This picture is captioned, "NAUGHTY NANCY". In the center is the notation, "TWO OF OUR MOST POPULAR ROUTINES." 52

PAUL
"We cost a bit more but we guarantee absolute satisfaction or your money cheerfully refunded. Send fantasies, photo, address and phone number to Swingers Paradise, P.O. Box 223A, Burbank California. What do you think?

53 She drops a bunch of letters on the table in front of PAUL. 53

MARY
Does this answer the question?

PAUL
All that in the Post Office Box?

MARY nods.

PAUL
Our first clients! You open the first one.

He kisses her on the cheek. She smiles, sits down opposite him and takes a letter from the top of the pile, rips it open. It encloses a photograph (which we do not see) but at which MARY makes a wry face.

MARY
(reading)
Dear Mommy, here is an indecent picture of me. As you can see, I've been a very bad boy and I hope you will discipline me

(63 CONTD)

MARY (continued)
very severly. Yours, Bobby R.

54 PAUL and MARY exchange looks. PAUL nods in agreement. MARY picks up the phone and dials, refering to the letter she has just read. Her voice is low and "stage sexy". 5

MARY
Hello, is this Bobby R.? This is your mother, Cruel Carla. Were you expecting my call?

PAUL
(whispering)
Insult him! Call him names.

MARY
Listen Bobby, you...little worm! I know what you've been doing and I'm going to teach you a lesson you'll never forget. But it's going to cost you plenty...How much? It's going to cost you...
(she looks questioningly at Paul)

PAUL
Tell him three hundred dollars.

MARY
Three hundred dollars. And believe me, for what you're going to get, that's a very cheap...
(to paul)
He said yes!
(back on the phone)
Okay, come to 232 Laurel Avenue tomorrow night at seven o'clock, apartment 23-D and bring the cash, you little jerk. No checks or credit cards, got it?
(she hangs up)
Was I all right?

PAUL
He's coming, isn't he? Call another one. I think we can handle two a night. How about this guy for nine o'clock?

PAUL hands MARY a photo of a smiling FAT MAN seated on a golf cart.

MARY
Ugh!, he is really repulsive!

(54 CONTD)

PAUL

Yeah, but he's got a Beverly Hills address! See if he'll go three fifty.

MARY sighs and reaches for the phone. The doorbell rings. PAUL and MARY stare at each other.

MARY
Who could that be?

PAUL
(calling loudly)
Just a minute please! Who's there?

RAOUL (O.S.)
Lock Service.

PAUL
Oh hell!

55 PAUL hurriedly hides the magazine and puts the letters away as MARY answers the door. RAOUL enters, carrying an open toolbox. 55

RAOUL
Hello, lock service. You the lady of the house?

MARY
Yes, and this is my husband.

RAOUL
Hello.

PAUL
Hello.

56 RAOUL moves into the LIVING ROOM and immediately starts casing the apartment, pushing his head through every door, checking out every room. 56

RAOUL
Okay, okay, let's take a look here. You have no back door?

MARY
No, does that make a difference?

RAOUL
So this is the main point of entry?

(56 CONTD)

PAUL
What other "point" could there be?

RAOUL
Someplace you would never think of. The windows! Oh yes, these theives are very clever!

PAUL
But we're on the fifth floor, there's no fire escape...

RAOUL
(contemptuously)
You think that will stop them!

PAUL
Well, I just don't see how they could possibly...

RAOUL
I don't wish to argue with you...

57 He examines the lock on the front door closely. 57

RAOUL
Well! It's a good thing you called me.

MARY
Why is that?

RAOUL
Any thief with half a brain could open this lock with a plastic card or flexible ruler. See?

He demonstrates.

MARY
Good heavens!

RAOUL
And look, there's only four screws holding it in place. One good kick and it would be gone. I could put in a new one like I advertised for only twenty dollars.

PAUL
It said twelve ninety-five in your flyer.

RAOUL
Oh, that was the old price.

(57 CONTD)

RAOUL (continued)
Everything's going up. This is a nice place you got here. It would be a crime to let some punk burglar break in and take all your..uh... You keep anything of value here?

PAUL
Oh no, nothing.

MARY
Well, Paul, there's your wine collection. My husband collects good wine.

RAOUL
Oh yeah? Is that worth much?

MARY
(proudly)
Some bottles are worth more than five hundred dollars.

PAUL
(warningly)
Mary...

RAOUL
Oh yeah? Well, you don't want to take a chance with that! Besides, if anybody breaks through one of my special locks, I not only guarantee to replace the lock, but also the value of anything that is stolen.

PAUL
How often does that happen?

RAOUL
Never!

MARY
But what about the windows? Do you really think they're a problem.

RAOUL
In most cases no. Of course, there's always a chance...

PAUL
How much would it cost to fix them too?

RAOUL
Eight hundred dollars.

(57 CONTD)

PAUL
(incredulous)
What!

RAOUL
(talking fast)
Well, you can't just put on locks, you have to put up bars and then you have to wire the windows to the central alarm system that activates a telephone signal to the police...

PAUL
Forget it.

MARY
Mr...?

RAOUL
Call me Raoul.

MARY
Raoul, are you at all familiar with handcuffs?

RAOUL
Well, a little, but not...uh, why?

MARY
I was just wondering how much it would cost to have a few pairs put into the wall.

RAOUL
You want to put <u>handcuffs</u> in your <u>wall</u>?

PAUL gives her a sharp look. She takes it in and turns to RAOUL.

MARY
Just a decorating motif. Never mind, the lock will do just fine. How soon can you...

RAOUL
Right now! You and your husband are not going to spend another insecure night in this place!

58 INT. LIVING ROOM - NIGHT 58

MARY is dressed as a "HOUSEWIFE" in a wrapper and hair curlers. She sits at a table in the middle of the room painting her nails red.

(58 CONTD)

INT. LIVING ROOM - NIGHT (CONTINUED)

On the floor, in front of her, sits BOBBY R. in shorts, sneakers and a jersey. He is in his mid-thirties, slight and rather nervous. He reaches up and deliberately knocks over the bottle of nail Polish.

BOBBY R.
I've been very bad, haven't I, mommy! Are you going to teach me a good lesson? Are you going to spank me?

MARY
Yes, Bobby, you have been bad and I am going to spank you.

BOBBY R.
How hard?

MARY
So hard you...you won't be able to sit down...ever.

BOBBY R.
(sullenly)
The hell you will. Fuck you, Mommy! Hostile bitch.

He reaches up and knocks a lamp off the table that falls to the floor and smashes. This is clearly not going well.

MARY
(sighing)
All right, all right, hold on a minute, you little,,,worm.

She gets up and strides impatiently into the bedroom.

59 INT. BEDROOM - NIGHT 59

PAUL is waiting just inside the door with the frying pan in his hand. He looks depressed.

MARY
(whispering)
What are you waiting for?

PAUL
(whispering)
Can't you get him to do something to you? Touch you, anything? I can't hit him unless he makes me angry.

MARY
Honestly, Paul!

60 INT. LIVING ROOM - NIGHT 60

MARY walks up to BOBBY R. and stands so that she is blocking him from PAUL'S view.

MARY
Now Bobby, if you want Mommy to discipline you, you have to show her how much love her.

BOBBY R.
(nonplussed)
What?

As BOBBY R. stares up at her blankly, MARY begins to make erotic sounds as if he were somehow arousing her.

MARY
Mmmmmmmmmm, oh yes, Bobby, that's what mommy likes. Oh, oh!

BOBBY R. stares up at her in total confusion, not understanding where all this seething emotion is coming from.

In the BEDROOM DOOR, PAUL begins to perk up.

MARY
Ummmmmmmm, yes, oh yes! No, not so hard! Oh no, let go, Bobby, please don't bite me there! Let go of me, Bobby, let go!

BOBBY R. stares in amazement. Clearly, she has gone crazy.

BOBBY R.
What is it with you?

MARY
(screaming in mock agony/pleasure)
Oh God, Bobby, stop, stop, stop, Oh, I can't stand it! Please!

61 Inspired, PAUL charges across the room. MARY steps back at the last minute giving PAUL a clear shot at BOBBY R. whom he bashes with the frying pan. BOBBY collapses on the floor. 61

PAUL
Are you all right? Where did he get you?

(61 CONTD)

MARY
He didn't do anything. I was faking to get you out here.

PAUL
This may turn out to be harder than we thought.

MARY
It's like anything else. You can read all the books in the world, but nothing prepares you for actually doing it!

62 INT. LIVING ROOM - NIGHT 62

The FAT MAN from the photograph is dressed in full Nazi high command drag, complete with monocle and riding crop. He struts around the room listening to a record of "The Ride Of The Valkyries. MARY is seated in the center of the room under a single dangling light bulb. She is dressed in a peasant blouse and skirt. The atmosphere is of an interrogation room.

FAT MAN
Very well, Fraulein, I vill ask you again, unt den iff der iss no answer, I vill be forced to giff you pain! Ver are dey hiding?

MARY shakes her head and looks stubbornly down at the floor. The FAT MAN swishes his crop through the air.

FAT MAN
Vat? You still haff no memory? I do not know vhy I feel so merciful today, fraulein...

63 INT. BEDROOM - NIGHT 63

PAUL is waiting with the frying pan, watching through the door. As the FAT MAN turns away from him, he catches MARY'S eye and mouths, "Neither do I" in exasperation. He points to his watch, hoping to encourage MARY to take action.

64 FAT MAN 64
Perhaps it is because you seem so innocent, so respectful of me! Or perhaps it is because I know that the more you wait for the pain, the more you will enjoy it. Even now, your creamy vhite shoulders are aching for the lash! Even now your...

(64 CONTD)

MARY
Fat Nazi pig! I'll never talk!

She spits in his eye.

FAT MAN
Zo, you vant to play rough, do you?

In a sudden gesture he tears off her blouse and makes a grab for her tits. As she raises a hand to fend him off, PAUL dashes out of the bedroom and brains him with the frying pan. MARY breaths a sigh of
65 relief. She goes down on her knees and starts going through the 65
Nazi's wallet.

MARY
What an ordeal! I thought he'd never stop talking.

PAUL
Nobody could say we don't earn this money. This is hard work!

MARY
(disgusted)
Yeah, and for a crummy hundred and seventy-five dollars!

PAUL
He stiffed us!

MARY
This isn't working, Paul. We knocked ourselves out for two people today and all we got was five hundred and seventy five dollars! We'll never make the twenty thousand at this rate!

PAUL
It's not our fault, darling. Maybe there's some way of upgrading our clientele. Let's think about it tomorrow. I'm too tired right now.

MARY
Did you put Bobby in the compactor?

PAUL
No, he has a nice ring I couldn't get off.

MARY
I hope you're not going to leave him around and expect me to throw him out.

(65 CONTD)

PAUL
Don't worry, I'll take care of them both first thing tomorrow morning. Right now I'm turning in. How about you?

MARY
You go ahead. I'll be in in a minute.

66 PAUL shuffles off into the bedroom. MARY sits for a minute checking out the contents of several wallets. In one she discovers a foil wrapped prophilactic. She throws it away in disgust. Getting up, she turns off the lamp and goes to the bedroom. As she opens the door, she can already hear PAUL snoring. Sighing, she steps in and shuts the door behind her. 6

DISOLVE TO:

67 INT. HALLWAY OUTSIDE APARTMENT - NIGHT 6

RAOUL comes around the corner and down the corridor to the door to PAUL and MARY'S apartment. Furtively glancing in both directions to be sure he is not being observed, he takes a small metal object from his pocket and places it against the lock on the BLAND'S front door. He gives the metal object a sharp rap with his finger and the door swings silently open. RAOUL enters quietly, closing the door behind him.

68 INT. APARTMENT - NIGHT 6

Now inside, RAOUL turns on a flashlight, the end of which has been taped over except for a slit in the middle. Using this narrow beam to guide his way, RAOUL crosses the livingroom and enters the bedroom. On his way he goes to a window and raises it.

69 INT. BEDROOM - NIGHT 6

RAOUL plays his light first on PAUL who is asleep with his head resting on a pillow in the shape of a wine bottle. The beam pauses for a moment on the bottle pillow, then moves to the bureau. RAOUL quickly goes through PAUL'S wallet, taking the money. He then returns to the pillow. He produces a switchblade knife and without disturbing PAUL, slits the end of the pillow and reaches in to see if anything of value is hidden in it. He finds only duck feathers. He grunts his disappointment and moves on to MARY'S bed.

70 MARY is asleep in a provocative pose, her covers thrown back and her nightgown pulled up well above her knees. As RAOUL plays the beam over every inch of her body, MARY reacts as if she were being physically caressed, giving a little moan of pleasure in her sleep. RAOUL shakes his head. She's tempting, but it's time to get back to work. He finds MARY'S purse on a night table and takes some money from it - not much, judging by his grunt of disappointment. 70

71 INT. LIVING ROOM - NIGHT 71

RAOUL leaves the bedroom, accidently bumping into the coffee table on which are piled the wallets, letters, etc. He pounces on this stuff, stuffing it into his pockets.

72 INT. KITCHEN - NIGHT 72

Entering the room, RAOUL flashes his light over the stove and refridgerator. Opening a cabinet, he finds PAUL'S wine collection of some fifty bottles, and takes a couple of them, placing them as best as he can in a liner bag. . . . Then, finished, he starts to leave. But on the way out he stumbles against something on the floor. Automatically flashing his beam of light on the object, he exposes a puffy HUMAN HAND protruding from one of two garbage liner bags. RAOUL recoils in shock dropping the flashlight with a noise!

RAOUL
Madre de Dios!

RAOUL crosses himself and tries to retrieve the flashlight which has now rolled under the kitchen table. Suddenly the kitchen light goes on and PAUL is discovered standing in the doorway brandishing the frying pan. RAOUL jumps to his feet, switchblade at the ready. MARY now appears behind PAUL, dressed in a bathrobe and blinking back sleep. She sees RAOUL and gasps.

PAUL
Go lock the front door.

73 While MARY goes to re-lock the door, RAOUL makes one or two feints 73
which PAUL covers with surprising agility. When MARY reappears, RAOUL changes his stance, trying to act suave in the presence of an attractive woman. He lights a cigarette.

MARY
The lock man!

PAUL
I knew it was too cheap to be true. Allright, Raoul, give us back our money.

RAOUL
What money?

PAUL
The money you took from the other room. Give it back!

RAOUL
Why? Is it yours?

(73 CONTD)

MARY
Of course it's ours!

RAOUL
(smiling)
Perhaps it belongs to the señor in the bag.

MARY
We didn't kill him! It was an accident!

RAOUL
And the other one?

MARY
(convincingly)
Well there were actually two accidents. It was the strangest thing!

RAOUL
What happened?

MARY
They were struck by lightning...

PAUL
(simultaneously)
There was a gas leak in the kitchen...

RAOUL
(smiling)
No, I think you kill this persons and I think you would not want the Police to know about it.

MARY
Well, what if we did kill them! What makes you think we won't kill you?

RAOUL
(shrugs)
You can try.

74 There is an awkward pause. 74

RAOUL
Perhaps we can make a deal. How about fifty-fifty?

PAUL
We're not giving up any of that money!

(74 CONTD)

MARY
Why should you get anything? We had to kill two people tonight to get that money!

RAOUL
You killed two people for less than a thousand dollars?

MARY
One of them short-changed us.

RAOUL
Seems like a lot of work for not so much money...

PAUL
(hostile)
As a matter of fact, it was easy! We lured them here with an advertisement in the Swingers Classified and then we hit them over the head with a frying pan.

75 RAOUL excitedly takes a clipping out of his wallet.

RAOUL
The Swingers Classified! You are Naughty Nancy!

MARY
And Cruel Carla.

RAOUL
Fantastic! I was going to answer that ad myself! I got to hand it to you, you got a very original scam going here!

PAUL
(proudly)
It was Mary's idea, mostly.

MARY
He's just being modest. I couldn't have done anything without him.

RAOUL
It is very sweet to see such a loving couple like yourselves. Now I want to make a proposition...

PAUL
We're not interested.

(75 CONTD)

RAOUL
Wait! I give back all the money what I have taken from you, okay? I got nothing from you now. All I want is the cadavres.

MARY
The what?

PAUL
The bodies. What do you want them for?

RAOUL
I'm going to make business with them! And I'm going to split with you fifty-fifty, okay? You take the cash, you give me everything else. We gonna make a nice profit, two, three hundred dollars for <u>each</u> of us.

PAUL
That's impossible, the bodies aren't worth...

MARY
It's a deal!

PAUL
Wait a minute, Mary! How do we know he won't just go to the police?

RAOUL
The police, are you kidding! I'm a professional thief, man!

PAUL
Well, okay. We'll give you the two bodies we have on hand at the moment. See what you can do with them. Then, if you come back with the money, we'll have some more for you in a couple of days. Now, do we get our money back?

RAOUL
(a charming smile)
But of course!

He empties his pockets on the kitchen table.

PAUL
One other thing...

(75 CONTD)

RAOUL
Yes?

PAUL
I think you ought to pay whatever it costs to have my wine bottle re-stuffed.

RAOUL shrugs.

76 INT. APARTMENT - NIGHT

Cartoon music is playing with sappy sound effects as MARY, dressed as a sort of parody of Minnie Mouse (complete with mouse mask) is allowing herself to be chased around the apartment by a MAN dressed something like Peg Leg Pete.

(76 CONTD)

MARY
(squeaky behind mask)
Help! Help! Save me! Save me!

MAN
I'll get you yet, my pretty! Har Har!

77 They circle the LIVING ROOM a couple of times, run in and out of the KITCHEN, once more around the livingroom, then into the darkened BEDROOM. We hear a little squeal from MARY as the MAN "catches" her, then a loud THWONK as the frying pan decends on his head. 7

78 A moment later MARY emerges from the bedroom removing the mouse mask. PAUL is right behind her dragging the corpse of the MAN. 7

MARY
Whew! These things are hot!

After turning off the music, MARY collapses in a chair and fans herself with the mask. PAUL, meanwhile starts going through the MAN'S pockets.

PAUL
For four hundred dollars, we could do it in a steam cabinet!

MARY
Don't get me wrong, I'm not complaining!

There is a KNOCK at the door. PAUL and MARY stiffen.

PAUL
Who is it?

RAOUL (O.S.)
It's me, Raoul.

PAUL
Did you bring the money?

RAOUL
Come on, let me in.

79 Reluctantly, PAUL goes to the door and lets RAOUL in. He does a take on seeing MARY. 7

RAOUL
What is she supposed to be?

MARY
A cartoon mouse.

(79 CONTD)

RAOUL
I hate to see a beautiful woman degraded in such a way!

PAUL
We don't choose these fantasies, they do! Help me get this guy into the bag.

MARY hands PAUL a bag. RAOUL gets down on his hands and knees to help PAUL. MARY crosses to the bedroom to change, doing her best
80 to cover the large rip in her body stocking. As she passes RAOUL, 80
he gets a good low angle view of her assets and the effect is not lost on him. Nor is his interest lost on PAUL.

PAUL
So, let's have it, Raoul. How much cash did you get for those two we advanced you?

RAOUL
Fourteen hundred dollars. That makes your share seven hundred dollars.

MARY sticks her head out of the bedroom.

MARY
Raoul, that's wonderful!

PAUL
The ring that one guy was wearing must have been worth a pile.

RAOUL
Gold plate and cut glass. Worth maybe twenty, thirty dollars.

MARY
I knew that ring wasn't worth anything the minute I saw it.

81 EXT. APARTMENT - NIGHT 81

PAUL is helping RAOUL carry one of the corpses to RAOUL'S VAN which now bears the legend, "RAOUL'S LAUNDRY SERVICE" on the side. MARY is walking along side. RAOUL can't keep his eyes off her.

PAUL
I'd feel a lot better if I knew where you were getting that money from.

(81 CONTD)

MARY
Paul, Raoul's doing us a big favor! Who cares who he sells the bodies to?

RAOUL gets into his VAN and starts the motor.

RAOUL
Thank you!

PAUL
Tomorrow night. Come by around eleven.

RAOUL
Tomorrow night's out, man. I gotta go to the disco to pick up some live bodies. Make it Sunday! Don't work too hard Cruel Carla.

With a last long look at MARY, RAOUL drives away.

MARY
I think he's kind of sweet, don't you?

PAUL
Come on, Mary, did you see the way he was looking at you?

MARY
You're just jealous because he's getting so much money for those bodies and you don't know how he does it.

82 TACO STAND - NIGHT 82

RAOUL is having coffee and tacos with his friend PACO.

PACO
What about all that good wine mano? I had a buyer all lined up.

RAOUL
You know, man, sometimes these things don't work out. But I got something else for you. How much does the King pay for "raw material" man?

PACO
Fifty cents a pound.

RAOUL
Hey! That's great man, I'm going to bring you four, five hundred pounds tomorrow night.

(82 CONTD)

PACO
I don't know, man, I don't like to fuck around with the King, man, it's my job, you know? I don't shit where I eat.

RAOUL
(contemplating his taco)
I know what you mean. Listen, I'm going to take care of you, man, you want a 30 inch color TV? You got it. But you gotta take this stuff from me. It's perfect for the King, man. It's fresh.

PACO
Okay, mano, but forget the TV. I need wheels. My old lady says she ain't gonna be seen with me in my beat up old short no more.

RAOUL
You need a short, man, Raoul's gonna get you a fabulous short. You gonna have the finest short at the King, Mano!

83 INT. PAUL and MARY'S APARTMENT - NIGHT 83

MARY is dressed like a typical 60's hippie chick with . tiedyed jeans sandals, psychedelic pink glasses and a head band...The GRATEFUL DEAl play on the phonograph. Incense is burning and cliche hippie posters are all over the walls. PAUL is looking impatiently at his watch.

PAUL
That guy isn't going to show up.

MARY
Maybe he thinks hippies are always late.

PAUL
No, he's just another irresponsible Swinger! Probably "got laid" somewhere and forgot all about his appointment with us.

MARY
(sighing)
Who's the nine o'clock?

PAUL
Some sickey with a Saint Bernard.

MARY
God, a Saint Bernard?

(83 CONTD)

PAUL
(shrugs)
Five hundred dollars.

MARY
Do we have to kill the dog too?

PAUL
Probably. It might lead somebody back here.

MARY
We could give it to Raoul. It's make a real nice present.

PAUL
Why should we give Raoul presents? He's making plenty of money from us.

MARY
It was just an idea.

PAUL
Come on, lets go get something to eat.

MARY
Like this?

PAUL
Okay, I'll run down and pick up something. Chicken all right?

MARY
Sure. Go to Ralph's. I like their produce.

PAUL
Okay.

He pulls on his coat and opens the door.

MARY
Oh, and Paul...

PAUL
Yeah?

MARY
Will you get us another frying pan? I feel funny about cooking in the one we use to kill people.

PAUL
Yeah - sure.

84 PAUL leaves the apartment. MARY takes off her head-band and shakes her hair loose. Then she starts taking down one or two of the poste There is a KNOCK at the door. She goes to open it. 8

MARY
What did you do, forget your keys?

85 She opens the door and a large MAN comes in wearing a leisure suit, italian demi-boots, mod hair style and love beads. 8

HIPPIE MAN
(winking)
Hi chick! Groovy pad you got here!

MARY
(panicked)
Hhhhhhh, I'm sorry but you're late and...

HIPPIE MAN
Late? How can I be late? All time is relative, you know that.
(suddenly noticing the music)
Far out, the Dead! And that incense is really together! What is it, Coconut?

MARY
I'm afraid I don't have the...

HIPPIE MAN
Huh-uhn! Fear is a mind trap, baby. What we really fear is the past becoming the future. But that's strickly bullshit because you know there is really only now.

He moves toward her, she backs away.

MARY
Listen, this whole thing's a mistake. Would you just, please, leave!

HIPPIE MAN
Oh wow! I get it! You're giving me the chance to cool you out and make you less uptight! Outasight!

MARY
I don't know what you're talking about!

HIPPIE MAN
You're right, words are a drag! But dig, I'm not a total asshole, 'cause I brought us some really heavy thai stick.

HIPPIE MAN (continued)
This'll really mellow us out.

86 As he says this, he whips our a thai stick and lights it with a ronson. When he presses it on her, she pushes it away. 86

MARY
I don't want any of whatever that is, and I don't want to mellow out, whatever that means! All I want is for you to get the hell out of here! NOW!

HIPPIE MAN
I get it. You think I'm a capitalist pig because I've got credit cards and a lighter and use roll on deodorant, right? Well, fuck you, you little hippie whore! I'm just as good as you and all your whiney-ass friends, and just as hip, too!

He grabs MARY and shoves her against the wall.

HIPPIE MAN
Where's your groovy body paint, bitch? I think I'll paint peace signs on your tits and then fuck you to death!

He rips off her tee-shirt, exposing her bra.

MARY
(really frantic)
Stop! HELP! HELP!

87 EXT. HALLWAY - NIGHT 87

RAOUL is coming down the hall, hears MARY yelling inside the apartment. He runs to the door, tries to open it, cannot. He takes a tool from his pocket and works frantically on the lock.

88 INT. APARTMENT - NIGHT 88

The HIPPIE MAN has torn off MARY'S tee-shirt and jeans. She is now in panties and bra and is fighting him for all she is worth!

HIPPIE MAN
I thought you hippie whores didn't wear underwear!

He rips off her bra just as RAOUL bursts into the room. He grabs the HIPPIE MAN by the love beads around his neck and pulls him away from MARY. The HIPPIE MAN struggles, but RAOUL strangles him with the beads until he lies motionless.

89 MARY sits in a corner, shielding her face with one hand and her breasts with the other. RAOUL digs out the guys wallet and takes out an enormous sheaf of bills. He whistles. 89

RAOUL
Hey, HEY! Look at this!

MARY
Wh... how much?

RAOUL gets up and walks to where MARY is semi reclining on the floor.

RAOUL
A lot, Chiquita, Mucho dinero!

He lets the bills fall on her naked body, partially covering her.

RAOUL
There, doesn't that feel better?

He kneels next to her and starts placing hundred dollar bills in strategic locations.

RAOUL
Don't you feel better now?

MARY
(picking up the stick from the floor)
Hey, look! Thai stick! It's still burning!

He takes a hit. MARY looks at him curiously.

MARY
What is that stuff?

RAOUL
You never had thai?

MARY
No... is it good?

RAOUL
The best! Try some, it will make you feel really fantastic!

MARY
I don't know...

He hands her the burning stick, she looks at it suspiciously.

RAOUL
Just inhale it real deep and hold it...

(89 CONTD)

She does as he says, coughing a little.

RAOUL
Good. Come on, try it again.

She tries it again, more successfully this time.

RAOUL
Good?

MARY
It makes me feel funny! Warm...

RAOUL puts his hand on her stomach.

RAOUL
You are warm. Your blood has fire in it!

MARY
(dreamily)
I should get...dressed...

RAOUL
(caressing her body with the money)
You should be dressed in beautiful furs and feel only the finest silk next to your lovely body...

MARY
(eyes shut)
MMmmmmmmmmm. I can't get up.

RAOUL
You should have servants to massage you and pamper you....

He begins to massage her shoulders slowly.

RAOUL
(crooning)
A sexy woman like you should always be relaxed like a beautiful, purring, rich cat...

His hands start to move down from her shoulders to her breasts, now peeling back the money very gently.

MARY
The lights. Turn off the lights...

DISSOLVE:

90 EXT. APARTMENT BUILDING - NIGHT 90

PAUL arrives in the VW and gets out carrying the groceries and a frying pan.

91 INT. APARTMENT - NIGHT 91

The corpse from the last scene is now in a liner bag. RAOUL is fastening the top of the bag when PAUL walks in. PAUL is not pleased to see him. He almost drops the bags of groceries.

PAUL
What are you doing here?

MARY comes out of the bathroom in shorts and a halter.

MARY
You should be thankful that he got here when he did! If it hadn't been for Raoul, this creep would've raped me!

PAUL goes over to the body.

PAUL
The guy we thought wouldn't show up?

RAOUL
(grinning)
I kill him with his own beads!

PAUL
(suspiciously)
Oh yeah? Well, thanks. How much did the guy have on him?

MARY
Four hundred. Not bad...

RAOUL
And here is three hundred from the last one. I would say this has been a very profitable evening for you Paul!

92 RAOUL crosses to MARY and hands her some bills which he has pulled from his pocket. As their hands meet there is an electric spark. 92

MARY
(a guilty laugh)
Oh my goodness!

(92 CONTD)

RAOUL
Friction from the rug. It makes the electrical charge.
(he stoops and picks up the body)
Well, I better be going. See you tomorrow night.

PAUL
Yeah, so long.

MARY
Bye Raoul! Vaya con Dios!

93 RAOUL leaves carrying the body. PAUL frowns after him. 93

PAUL
So, he's teaching you Spanish now! That way he can talk to you behind my back.

MARY
For God's sake, Paul, he is not teaching me Spanish! Everybody knows what "Vaya con Dios" means!

She hands him the money. He counts it.

PAUL
Hey, how come there's only six hundred here?

MARY
Oh, I gave Raoul a hundred from the four we got from the guy. After all he did take care of him.

PAUL
Yeah, I guess he earned it... I'm sorry, Mary, I <u>just don't trust him</u>!

MARY
For heaven's sake, you act as if he and I were <u>lovers</u> or something!

MARY is fastening a dog collar around her neck. PAUL just gives her a hurt look.

PAUL
What time's the next one due?

MARY
(sighing)
Any minute. Knock him off right away, will you?

(93 CONTD)

PAUL
You sure you wouldn't rather call RAOUL back to do it?

MARY is about to reply when they are interrupted by the doorbell.

MARY
There he is now. Do I look, O.K.?

94 PAUL nods, picks up the frying pan and leaves. MARY opens the door and is immediately set upon by a huge and very friendly SAINT BERNARD. Beside the dog is a MIDGET. 9

MIDGET
Oh great! Stanislaus likes you already!

95 INT. HOSPITAL CORRIDOR - DAY 9

RAOUL enters the hospital and goes to the admissions desk, manned by SHEILA.

RAOUL
Excuse me, I have an appointment to see Mrs. Bland, the nurse.. It's for an examination.

SHEILA
You mean a physical examination?

RAOUL
Yeah. I think I got T.B. or something.

SHEILA
(giving him a dubious look)
You'll find Mrs. Bland in room 145 down the hall and to your left.

RAOUL nods and takes off down the hall as SHEILA smirks.

96 INT. EXAMINING ROOM - DAY 96

MARY, dressed in her white hospital uniform is just finishing a sandwich. There is a KNOCK on the door.

MARY
Come in.

RAOUL
(coming in)
The nurse at the desk gave me a funny look when I asked for you.

(96 CONTD)

MARY
Never mind her. Take off your shirt.

RAOUL
(surprized)
What for ?

MARY
If anyone comes in, I want it to look as if I'm examining you.

RAOUL
(suggestively)
You want me to take off my pants?

MARY
Raoul...

RAOUL
And maybe you'd like to take off something too...

MARY
Raoul! I agreed to see you because I think It's very important that we have a serious talk about what happened the other night.

RAOUL
Mmmmmmmmm, that's all I been thinking about for three days.

MARY
It was an accident. That's all. You mustn't think it could ever happen again. I'm not about to risk my marriage for the sake of some low animal attraction!

RAOUL
What risk? Your husband 'll never know.

MARY
Oh yes he will! We know each other too well. He can sense when something's... different.

RAOUL
(calculating)
Maybe you're right. Maybe we should go to your husband and tell him everything!

(96 CONTD)

MARY
Are you crazy!

RAOUL
Yes, I'm crazy for you, chiquita! I don't care about your husband, or the money or anything but you.

MARY
That's just stupid.

RAOUL
You don't understand who you're talking to. I'm a hotblooded, emotional crazy chicano.

MARY
I think you're a calculating little bastard!

RAOUL
All right then, if you refuse to make love with me. I will tell your husband everything, and we will fight for you, man to man. A man in love will do anything! And I am a man in love! And I think you are a little bit in love too. With me!

MARY
Nonsense. I was confused, that's all. you gave me that - cigarette.

97 RAOUL smiles and extracts another thai stick from his clothes. 97

RAOUL
You will like this even better the second time. If I am wrong, I will never bother you again. Well?

MARY
(weakening)
You'll say nothing to Paul?

RAOUL
I promise. Come, Chiquita, I want to make love to you...

MARY
Well, just this once... as long as it is under the covers with the lights off...

(97 CONTD)

RAOUL
Any way you like it, I'm gonna make you like it. Here, you remember the way I taught you to smoke this?

MARY
I think so...

Slowly, MARY comes forward and reaches for the burning thai stick.

RAOUL
Oh baby, I'm going to drive you crazy.

98 INT. HOSPITAL FRONT DESK - DAY 98

DEWEY approaches SHEILA at the desk.

DEWEY
Have you seen Mary?

SHEILA
Not in the last half hour or so. Why?

DEWEY
It's past one and there's a whole ward that hasn't had lunch yet!

SHEILA
Hmmmm...Hold down the desk for a couple minutes, I'll see if I can scare her up.

DEWEY
Well, make is snappy! Those amputees get mean when they don't get their grub.

99 INT. HOSPITAL EXAMINING ROOM - DAY 99

MARY and RAOUL are in bed together with the lights off. They have jsut finished making love. RAOUL is smoking a cigarette and MARY is staring up at the ceiling.

MARY
This is very wrong.

RAOUL
You did not think so a little while ago. Then you did not want it to stop.

SHEILA (O.S.)
Mary? If you've finished your examination, you're wanted in B ward!

MARY
Oh my God, it's after one!

(99 CONTD)

She scrambles out of bed and starts putting on her uniform. RAOUL whistles at her.

MARY
Ssshhh! Somebody'll hear you!

RAOUL
You know, Chiquita, we could make each other very happy, and very rich, if it weren't for your husband.

MARY
It's only because of my husband that I am with you now..

RAOUL
If he excited you as I do, then you would not be with me!

MARY
Paul and I have been together for ten years. Our marriage is based on more important things than sex.

RAOUL
Like what?

MARY
Well, friendship and security.

RAOUL
There would be more security for both of us if we split the money two ways instead of three.

MARY
You're crazy.

RAOUL
What would you do if... just supposing now... if something were to "happen" to him? Would you continue to do business with me?

MARY
Nothing's going to happen to Paul.

RAOUL
No, No, nothing's going to happen to Paul. But you never know. If Paul weren't there, you would be with me. After all, you'd have to survive, wouldn't you?

(99 CONTD)

MARY
We all have to survive, Raoul.

MARY leaves. RAOUL stares after her, trying to interpret her ambiguous response.

100 INT. SEX SHOP - DAY 100

PAUL walks up to the counter, obviously very uncomfortable, and waits for the SALESMAN to notice him.

SALESMAN
(gay inflection)
Yes sir, what can I do for you?

PAUL avoids eye contact with the salesman, refers to a list in his hand.

PAUL
I need a cock ring, a vibrator and a pair of handcuffs.

SALESMAN
What size cock ring would that be?

PAUL
Oh, medium, I suppose.

SALESMAN
Is it for yourself?

He leans over the counter to check PAUL out.

PAUL
Medium will be fine!

SALESMAN
(shrugging)
Yes sir. Now our vibrators come in several sizes and prices, if you...

PAUL
The cheapest!

SALESMAN
Very good. And the same for the cuffs?

PAUL
Yes.

SALESMAN
Sir, may I suggest a lubricant to be used in conjunction with the vibrator?

(100 CONTD)

PAUL
Just those three items, thanks.

SALESMAN
As you wish...

PAUL grits his teeth as the SALESMAN puts the items in a bag checks the receipt and rings up the sale.

SALESMAN
Nineteen dollars and sixty-five cents please. And sir, I really think you might reconsider the lubricant. It's not very expensive and it...

PAUL
For your information I am buying this to use as a - uh - novelty cocktail stirrer!

PAUL throws a bill at the grinning SALESMAN and strides out.of

101 EXT. PARKING LOT ADJOINING SEX SHOP - DAY 101

PAUL walks furtively, head down, to his car. As he gets close to it a TOYOTA comes hurtling down an aisle of parked cars and almost hit him. He escapes only by jumping onto the hood of the VW. The TOYOTA driver, wearing a ski mask, is barely visible as he flashes by.

102 PAUL slides off the hood looking after the departing car. His 102
hands are shaking as he gets out his keys and begins to unlock his VW's door. Suddenly, behind him, the TOYOTA reappears and makes another run at him. This time PAUL drops to the ground and rolls under his VW as the TOYOTA smashes into it!

103 PAUL'S POV from under the VW: The TOYOTA circles around the VW 103
like a jungle cat ready to pounce. Finally the DRIVER guns the engine and takes off in frustration.

104 INT. APARTMENT - NIGHT 104

PAUL is pacing around the room, very agitated. MARY is sitting on the couch opening letters from prospective customers. She glances up.

MARY
Paul - no one's trying to kill you. We're the ones who're killing people!

PAUL
The entire side of the car is smashed in!

MARY
Must've been some drunk.

(104 CONTD)

PAUL
Twice! He tried to run me down, the rotten little spic!

MARY
What rotten little spic?

PAUL
Guess!

MARY
Paul, did you actually see Raoul driving that car?

PAUL
He was wearing some kind of ski mask or something...

MARY
You said it was a Toyota. Have you ever seen Raoul in a Toyota?

PAUL
(sullen)
No. But they're not hard to come by.

MARY
You think Raoul can afford to go out and buy a Toyota just to run you over?

PAUL
Maybe he borrowed it, how do I know? Maybe he stole it! It was definitely him!

MARY
I think you're jumping to conclusions and I don't want to talk about it any more. Now help me with these letters. Do you know what a basket job is?

PAUL isn't listening to her. His eyes are set. He is making a decision.

105 EXT. RAOUL'S HOUSE - DAY 105

It is early morning as RAOUL comes out of his house and hurries to climb into his VAN. He does not notice PAUL, sitting in his VW and hiding behind dark glasses. As the VAN pulls away into traffic, PAUL follows in the VW.

106 EXT. TACO STAND - DAY 106

RAOUL'S VAN is parked in the parking lot. PAUL is parked across the street watching. After a moment, PAUL gets out of the VW and makes his way nonchalantly across the street.

107 PAUL'S POV: RAOUL is seated at the counter, trying to seduce the waitress over his morning coffee. Much badinage which, of course, we cannot hear. 107

108 PAUL hurries over to RAOUL'S VAN and tries to open the rear doors which are locked. He finds a side window that is open and sticks his hand inside to try to reach the door handle. He cannot quite reach it. He hurries back to the window of the TACO STAND to check on RAOUL'S progress. RAOUL is getting up and asking for the check. Frantically, PAUL runs back to the VAN and reaches again through the window. But still he cannot reach the handle. He is desperate now. 108

109 EXT. TACO STAND - DAY 109

We see RAOUL pay his check and flirt with the CASHIER as he leaves. He goes to his VAN and gets in. The side window is closed and there is no sign of PAUL naywhere. RAOUL turns on an OLDIE radio station that is playing "Symbol of Heaven" by LITTLE JULIAN HERRERA. He sings along with it as he wheels out of the lot, passing PAUL'S empty VW parked across the street.

110 EXT. MEXICAN JEWELERY SHOP - DAY 110

RAOUL pulls in front of the store, gets out and opens the back. Inside are three bodies in plastic bags, a pile of clothing and a little basket of jewelery. RAOUL scoops up the basket of jewelery and walks into the store, carefully closing and locking the van behind him.

111 EXT. USED CLOTHING STORE - DAY 111

RAOUL again parks the VAN and gets out, singing along with "Donna" the RITCHIE VALENS song. This time he takes from the van a pile of the victims' clothing. Just as he is about to enter the shop, he glances around, obviously feeling that some one is watching him. Seeing no one, he goes on into the shop. But someone is watching.

112 PAUL is lying flat on top of the VAN, taking notes of the addresses where RAOUL is fencing the goods. 112

113 EXT. FACTORY - NIGHT 113

The VAN pulls up in front of a FACTORY DOCK. RAOUL runs over to a door on the loading area and knocks three times. In a moment Raouls friend PACO, comes out of the building pushing a large flat loading platform on rollers. Now shivering in his hiding place atop the van, PAUL glances up at a sign over the factory entrance: "DOGGIE KING PET FOOD".

(113 CONTD)

EXT. FACTORY - NIGHT (continued)

114 PACO and RAOUL lug the bodies-in-a-bag onto the platform and wheel it into the building. 1

PAUL'S expression reflects his revulsion at the idea of what is happenning to the corpses. A moment later, RAOUL and PACO emerge from the FACTORY. RAOUL is counting bills.

PACO
I didn't short you, did I?

RAOUL
I thought you said the price was fifty cents a pound!

PACO
That's if it's trimmed, man. You're lucky to get thirty cents.

RAOUL
Okay, okay, come on. We got some driving to do.

The two MEXICANS pile into the VAN and take off. PAUL has to hold on to the side of the VAN for dear life not to fall off.

115 EXT. PAUL and MARY'S APARTMENT - NIGHT 11

The VAN pulls up and PACO and RAOUL get our. PAUL strains from atop the VAN to see as RAOUL hands PACO two pairs of car kays.

RAOUL
One's a Mercedes and one's a Cadillac. They should be right around here somewhere. That's probably the Caddie, over there.

PACO
Hey, Man, how can you be so sure we won't get caught ripping off these cars?

RAOUL
Trust me man, the guys that own these cars ain't gonna be making no complaints.

As PACO and RAOUL move our to hunt for the automoblies, it suddenly dawns on PAUL where RAOUL is getting all the money!

116 EXT. JOSE'S USED CAR LOT - NIGHT 11

The CADILLAC which RAOUL pointed out in the last scene pulls into the lot, driven by PACO. Right behind it is the VAN, driven by RAOUL with PAUL still perched precariously on top.

(116 CONTD)

EXT. JOSE'S USED CAR LOT - NIGHT (continued)

RAOUL parks the VAN at the curb by the entrance to the lot, jumps out and joins PACO as he walks into the office (a trailer at the back of the lot.) PAUL takes this opportunity to slide down off the VAN. He glances at the various cars for sale on the lot. Suddenly his eyes light on a badly smashed yellow TOYOTA which bears a sign, "THIS WEEK'S SPECIAL. AS IS $200!"

117 INT. APARTMENT BATHROOM - NIGHT 117

MARY is dressed in a policeman's pants and shirt. She is at the bathroom mirror, putting her hair up. She turns now, in disbelief at something PAUL has just said.

MARY
Dog food!

PAUL is standing in the doorway behind her looking very serious.

PAUL
Doggie King brand.

MARY
(recovering)
Well, so what? Who cares, as long as he gives us a cut?

PAUL
Mary! What if somebody should recognize a piece of jewelery or clothing?

MARY
Not likely.

PAUL
What if somebody finds out what the night crew has been feeding into the grinder at Doggie King?

MARY
I'm sure Raoul knows what he is doing.

PAUL
(ironic)
I'll say he does! You know where he's getting most of that money? From the cars.

MARY
(suddenly interested)
The cars?

(117 CONTD)

PAUL
Something we never thought of! He takes those peoples' car keys out of their pockets and figures which of the cars parked downstairs are theirs. Then he sells them for a lot of money. A lot more than he's splitting with us!

MARY
(after a moments reflection)
I don't believe it.

PAUL
Mary's he's getting thousands of dollars for those cars!

MARY
Nonsense!

PAUL
We'll see if it's nonsense when I confront him with it tonight.

MARY
Paul, now listen to me. If you force a confrontation with Raoul, he... He's likely to do something terrible.

PAUL
Oh really? Like what? He's already tried to run me over. I saw what was left of that Toyota tonight.

MARY goes to him and puts her hand on his shoulder.

MARY
Look, in a couple of weeks, we'll have what we want. Until then, what's the point of making trouble?

PAUL
I'll tell you what's the point! That son-of-a-bitch is making a play for my wife and trying to kill me! That's the point!

PAUL angrily kicks over the wastebasket, spilling its contents. Sighing, MARY stoops to pick it up. Among the trash, PAUL notices an empty box of BIRTH CONTROL PILLS. He stares at them, though MARY does not notice. Suddenly there is a KNOCK at the door.

(117 CONTD)

MARY
Oh my god, it's the nine o'clock! Where the hell did I leave the jacket to this costume?

118 She hurries into the LIVING ROOM, picking up the handcuffs and looking frantically around for the jacket to the uniform. PAUL follows her into the LIVING ROOM, picking up and pocketing the empty pack of Birth Control Pills as he goes. There is another knock. 118

MARY
Just a minute!

PAUL
Oh, fuck the costume!

He strides angrily to the door, throws, it open and bashes the MAN who is standing there over the head with the frying pan. MARY is wonderstruck as she watches the body fall (off camera!).

119 INT. DOMINATRIX LIVING ROOM - DAY 119

The DOORBELL RINGS. The DOMINATRIX answers it, pausing on her way to the door to turn down the TV set on which her KID is watching a CARTOON show. At the door is PAUL.

DOMINATRIX
Well, what a surprise?

PAUL
I hope you don't mind me just dropping in like this.

DOMINATRIX
Of course not! Forgive the condition of the house, okay? Frank had some old army buddies in last night, and...

120 She gestures at the messy LIVING ROOM then clears a place on the COUCH for him to sit down. PAUL is vaguely discomforted by the extremely violent CARTOON on the TV in which a CAT is being pounded on the head with a frying pan by a CARTOON MOUSE. 120

DOMINATRIX
So, how's it going?

PAUL
Oh, great, I can't thank you enough, really. We couldn't have got started without you. Of course it's a mixed bag. A lot of the people who come to us...

(120 CONTD)

DOMINATRIX
Pretty gross, huh?

PAUL
It's not just that. Some of them are into fantasies that require quite a lot of acting ability and, while Mary has improved a whole lot in the last few weeks, there's one situation in which I'm afraid...

DOMINATRIX
You need a pro.

PAUL
Exactly. I thought of you, I hope you don't mind.

DOMINATRIX
I'm flattered! Are you kidding?

PAUL
Of course my wife doesn't know anything about this. I don't want to hurt her feelings. You understand.

DOMINATRIX
Of course! People's egos get real involved in these things. So what's the deal? Full costume?

PAUL
Yes - but not the kind you're used to...

121 EXT. TACO STAND - DAY 121

RAOUL is at a central table reading the morning paper and drinking coffee. An item on the front page catches RAOUL'S attention: "Seek Missing Midget Actor". As he stares at it, he hears a voice.

DOMINATRIX
Excuse me...

Glancing up, RAOUL sees the DOMINATRIX wearing a nun's habit and dark glasses with a white cane. Around her neck is a sign, "BLIND". RAOUL reaches into his pocket and drops some change into the can that she is carrying on which is the word "GIVE".

RAOUL
Here you are, sister.

(121 CONTD)

RAOUL turns back to his paper, but the NUN does not go away. He glances back at her.

DOMINATRIX
Do you believe in the sixth sense?

RAOUL
I think I gave you over a dollar.

DOMINATRIX
No, no, the sixth sense. Some blind people have it. I have it. When God took away my sight, he gave me psychic powers to take it's place. You do believe in God, don't you?

RAOUL nervously crosses himself.

RAOUL
Sure, sure.

DOMINATRIX
In that case I have something very important to tell you. May I sit down?

RAOUL shrugs.

DOMINATRIX
You have been very wicked and you are in terrible danger.

RAOUL
(belches)
So is everybody who eats here!

DOMINATRIX
(coming on strong)
You know what I'm talking about and GOD knows what I'm talking about! You are earning money from an evil undertaking and if you keep it up, you will burn for all eternity in hell!

RAOUL gestures to the surroundings.

RAOUL
I'm in hell right now, sister. That money's going to get me out of it. Stay cool, now!

(121 CONTD)

Raoul gets up and leaves. The DOMINATRIX shouts after him.

DOMINATRIX
That money is going to bring a curse down on you. You're going to have more bad luck than you ever dreamed possible!

122 EXT. PHONE BOOTH ON STREET - DAY 122

PAUL is talking on the phone.

PAUL
Not religious, huh? Never mind, when we get through with him, he'll be happy to work with the lepers on Molokai! Let the plague of locusts begin!

123 EXT. DOG FOOD FACTORY PARKING LOT - DAY 123

RAOUL'S VAN pulls into the parking lot, RAOUL gets out, goes to the LOADING DOCK and KNOCKS! PACO comes out and helps RAOUL unload some bodies-in-plastic-bags from the back of the VAN.

PACO
Hey mano!

RAOUL
Hey!

At the same time the DOMINATRIX pulls up in her CAR and gets out. She is wearing a severly tailored suit, swept back hair and bat wing glasses.

DOMINATRIX
Mr. Raoul Mendoza?

RAOUL
Yes?

124 Both PACO and RAOUL, recognizing authority, attempt to sheild the bags from her view. 124

DOMINATRIX
I'm with the immigration bureau. May I see your green card?

PACO
See you later man.

He drags the bodies into the factory and shuts the door.

(124 CONTD)

RAOUL
Green card? What're you talking about? I'm no wetback! I was born right here in Boyle Heights!

DOMINATRIX
According to our information, your birth certificate is a forgery.

RAOUL
Wh-a-at? That's crazy!

DOMINATRIX
Sure, all you vatos say that. We've collected plenty of information on you. Already this "business" of yours looks pretty shifty. I'd watch my step if I were you.

RAOUL
You don't scare me any. This is all talk.

DOMINATRIX
Oh yeah? If I were you I'd get while the getting's good! By this time tomorrow we'll have enough on you to drop kick your ass back over the Rio Grande! Hasta la vista, cholo!

She gets in her car and takes off. RAOUL looking after her.

125 INT. APARTMENT - DAY 125

PAUL is alone, talking on the phone.

PAUL
Nervous and flustered, huh? But you don't see him taking the first plane for Mexico City? All right, we better escalate to plan C. You have the uniform? Okay, meet me at Schwabs in half an hour and I'll fix you up with the pharmaceuticals.

126 INT. RAOUL'S APARTMENT - DAY 126

The apartment is a one room flat. The walls are decorated with fashion models clipped from Vogue, as well as a lighted, mechanical BEER sign. There are model cars here and there and a bit of mexican bricabrac. RAOUL is busy counting some money into two piles.

RAOUL
One for me, one for them, one for me...

(126 CONTD)

But in fact, for every one he puts in "their" pile, he puts two or three in his own pile which is already much larger. There is a knock at the door. RAOUL, not expecting visitors, is startled.

RAOUL
Who is it?

DOMINATRIX (O.S.)
(disguising her voice)
Health Inspector!

127 Frowning, RAOUL goes to open the door. He finds the DOMINATRIX in a nurses uniform and wig. She is carrying a medical bag and clipboard. 127

DOMINATRIX
Mr. Mendoza? Como Usta Usted? I'm Sally Cummings, L.A. Health Inspector. I've been sent by the city to warn everybody on your socio-economic level about an epidemic of a new kind of veneral disease.

RAOUL
Hey, lady, I'm clean!

DOMINATRIX
Of course you are. Just look on this as free checkup.

She takes stethoscope out of her bag.

RAOUL
You want me to strip?

DOMINATRIX
No, just open your mouth...uh..huh... fine. Breathe deeply... Have you had any headaches, ear aches or persistent sores?

RAOUL
Only when the chick doesn't lubricate, heh heh.

DOMINATRIX
Very funny. Let me see your eyes now... Ah hah! Tell-tale white! You've got it. But don't worry, it can be controlled.
(handing him a bottle)
Here, take two of these each time you have sexual relations.

(127 CONTD)

RAOUL
Before of after?

DOMINATRIX
Before.

RAOUL
Better give me another bottle, I'm a guy that really likes to party, know what I mean?

DOMINATRIX
Sorry, you'll just have to practice self control. Be sure to take these, now, otherwise I can't answer for the consequences. You wouldn't want to end up like this!

She flashes a photograph at RAOUL which we cannot see. He is visibly shaken.

128 INT. HOSPITAL ROOM - DAY 128

MARY and RAOUL in bed with the covers pulled up. MARY has her eyes shut ready to be ravished. RAOUL attempts to excite her and cannot become aroused himself.

RAOUL
(Spanish oath)

MARY
What's wrong?

RAOUL reaches over them to his clothes and takes out a bottle of pills.

RAOUL
I better take more of these pills.

MARY
Why?

RAOUL
Oh you know - they're like vitamins. Damn! I can't get the top off.

MARY
Here - let me.

RAOUL
I need two.

MARY
Here you - Raoul, who gave these to you?

(128 CONTD)

RAOUL
A nurse. Why?

MARY
These aren't vitamins. They're saltpetre. That's what they give kids in summer camp so they can't play with themselves.

RAOUL
You mean -

MARY
Raoul, if you want to force me to make love to you, you better not take any more of these things!

RAOUL
Sonofabitch!

MARY
Also you've only got - 45 minutes left to - rape me so if you're still interested you -

RAOUL
Your husband did this!

MARY
Did what? What are you...?

RAOUL grabs her and shakes her.

RAOUL
He's fixed it so I can't make <u>love</u> to you!!

MARY
God you're both paranoids! I'm not going to lie here all day waiting for you. You better leave too, unless you want that male nurse to find you and give you something you won't like.

129 INT. APARTMENT - NIGHT 129

MARY and PAUL are tying up a body in a bag for RAOUL. MARY is in the doctor's costume and there is an "operating table" in the center of the room with a gooseneck lamp shining down on it. Set out on a towel, like surgical instruments, are several "sex aids" including the cock ring and the vibrator.

PAUL
Well, there's one consideration. If you'd done what he wanted he'd probably have died anyway!

(129 CONTD)

MARY
And him a surgeon himself. What a world!

130 The PHONE RINGS. MARY answers it. 130

MARY
Hello? Oh, James! How nice of you to... Yes, of course we're still interested. They are? They did? All right, we'll see what we can do. Thank you James. Bye.

MARY hangs up the phone. Her face has fallen a mile.

PAUL
Don't tell me. There's been another offer made on our house.

MARY
They want twenty-five thousand by friday, or they're giving it to another couple who'll make it a clinic for rich fat people.

PAUL
Nobody's getting that house but us. We'll just have to speed up production.

MARY
What about that ritzy swingers party Doris is going to? It's tonight.

PAUL
The one with the hot tub and all?

MARY
(nods)
Maybe we could go pick up one or two really rich swingers and bring them back here.

PAUL
Anything's better than sitting around here worrying about money. Do you have the address?

MARY
Yes... Oh Paul!

PAUL
What?

MARY
It's in Beverly Hills!

131 INT. SWINGER PARTY HOUSE - NIGHT 131

ENORMOUS CLOSEUP OF HOWARD SWINE (the real DON STEEL)

HOWARD
Hi, swinger! I'm Howard Swine, your horney host who's hung with the most! Though I hate to boast, it's big as a post and warm as toast!

132 PAUL and MARY are standing in the doorway of the fancy Beverly Hills mansion being greeted by HOWARD. They smile politely as the DOMINATRIX in full leather outfit, walks up. 13:

DOMINATRIX
Cool it, Howard! Those are all the things he couldn't say on the radio. Now he's making up for lost time. Constantly! Nice you decided to come.

PAUL
Good to be here.

HOWARD
I come whether I decide to or not!

DOMINATRIX
Great, Howard. Why don't you go now.

HOWARD
Hey, you can't brush me off like that! I'm the host, your horney host who's hung with the most...

He moves off into the crowd of body shirts, french jeans, etc. about 25 people in all.

DOMINATRIX
I knew this party would be full of assholes!

133 A middle-aged GUY runs up and drunkenly throws himself at the DOMINATRIX' feet. 133

GUY
It's Doris! Beat me, Doris! Fuck me, make me write bad checks!

The DOMINATRIX puts her spiked heel into his back.

(133 CONTD)

DOMINATRIX
Scum! You better beg for mercy!

GUY
Harder! Harder!

A small group of kibitzers laughs as the GUY gets up, grinning. The DOMINATRIX flicks him hard in the seat with the tip of her whip.

GUY
Ouch!

He rubs his backside and gives her a half hurtful look. She turns scornfully away from him, back to PAUL and MARY.

DOMINATRIX
These bozos all have to pretend it's a joke in front of their friends. Half of them will look me up for real next week.

She indicates the GUY she flicked, still looking at her appraisingly.

DOMINATRIX
He'll be back for more. Happy hunting.

134 She drifts away toward a half-assed group grope which is happening in one corner and has attracted a small crowd. As a waiter passes, PAUL takes two glasses of wine from his tray, giving one to MARY. He raises his glass in a toast. 1

PAUL
Fine wines...

MARY
...and good food.

They each take a swig of the wine and PAUL spits it out.

PAUL
Ugh, Mountainbrook!

135 A girl comes up to them, pretty, in her mid-twenties. 135

SUSAN
Hi! My name's Susan. What's yours?

PAUL
(politely)
I'm Paul and this is Mary...

(135 CONTD)

MARY
Pleased to meet you.

SUSAN indicates a skinny guy sitting on the couch across the room. He waves at them.

SUSAN
My husband and I think you're a really unusual couple and we were wondering if you'd be interested in getting together for some fun.

PAUL
Anything special in mind?

SUSAN
Oh, we're up for anything! We're both bi so we can make it either way, though we prefer straight sex... usually.. He digs voyeurism, I'm more into exhibitionism. We both dig B&D but we're not into S&M. Of course we hate labels...

MARY
Oh, so do we! And speaking of labels that's a cute dress! I bet you got it at Saks!

SUSAN
Saks? Oh no, this is from Penney's.

MARY throws PAUL a significant look.

PAUL
Well, gee, thanks for the offer, but I'm afraid we're pretty heavy into Saint Bernards.

SUSAN
Really? Far out! Well, see you around.

136 She wanders away. 136

PAUL
(disgusted)
Penny's

MARY
(points)
Look! Two Pierre Cardin's coming on to a Gucci. Let's go.

(136 CONTD)

PAUL
If I'm going to really throw muself into this, I need a stiff drink. Can I bring you something?

MARY
No thanks! I'm going to check my makeup.

PAUL
Back in a flash!

PAUL takes off in the direction of the mini-orgy in the corner while MARY goes off to look for the bathroom.

137 INT. BATHROOM - NIGHT 137

MARY enters and closes and locks the door behind her. Suddenly, the shower curtain is drawn back and there, standing in the bathtub is MR. LEECH, the man from the bank.

LEECH
Well, if it isn't Mrs. Bland! Fancy meeting <u>you</u> here! So you're not as old fashioned as you pretend!

MARY
Get out of here!

LEECH
You know, that crazy scene you pulled in my office <u>really</u> turned me on.

MARY makes for the door but LEECH steps out of the tub and blocks her exit.

LEECH
I kept wondering what all that passion was like with your hair down and your clothes off. Now I'm going to find out for myself!

He lunges at her and grabs her. They fall against the medicine cabinet and knock its contents all over the room. LEECH grabs her to him, she knees him and they tumble back into the bathtub.

138 LEECH attempts to get our of his pants while MARY reaches around the 13
edge of the tub, searching for something to use as a weapon. Her hand finally lights on a rat tail comb. She picks it up and plunges it into LEECH whose eyes open in shock and then close in death.

139 MARY, dazed, gets up from the bathtub and steps our onto the floor. 139
There is a KNOCK at the door. Frantically, MARY pulls open the bathroom window and hoists LEECH up on her shoulders. She manages to get his head out the window and is struggling with the rest of him.

MARY
Just a minute!

She finally gets him out, and flushes the toilet as he falls with a CRASH outside. Then she closes the window and opens the door.

140 SWINGER LIVING ROOM - NIGHT 140

MARY leaves the BATHROOM with her head down as a WOMAN comes in. MARY spots PAUL and runs over to him.

PAUL
(a bit drunk)
Oh, there you are! I wondered where you went.

MARY
Paul, we better get out of here.

141 Before she can elaborate, they are interrupted by HOWARD who barges 14
up to them.

HOWARD
You two don't seem to be joining in the fun and games! Do you have VD or are you here as tourists?

MARY
Neither.

HOWARD
What <u>is</u> your scene, anyway?

PAUL
We invite swingers to our place and then kill them for their money.

HOWARD
HAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHA! Great!

PAUL turns with a twinkle to MARY who is nonplussed. HOWARD walks away, laughing.

MARY
Why did you do that?

PAUL waves goodbye to the DOMINATRIX who is departing with a guest.

(141 CONTD)

PAUL
Why not? He's forgotten it already...

MARY
Paul, I just killed Mr. Leech. From the bank.

PAUL
Well I just killed a pint of Smirnoff!

MARY
I'm not joking. He came on to me in the bathroom so I stabbed him with a comb.

PAUL
Sounds messy. Did he have much on him?

MARY
I don't know. Somebody started knocking on the door. I had to push him out.

They make their way casually through the sliding glass doors which lead into the back yard.

142 EXT. BACKYARD - NIGHT 142

There is a large HOT TUB in the center of the yard and several free-standing electric heaters glowing in the dark to dispel the night chill.

PAUL and MARY make their way along the side of the house to the spot under the bathroom window where the body fell. But there's an iron fence around the little well-like basement window into which LEECHS' body has fallen. The body is almost within their grasp, but the bars of the fence just prevent them from touching him and they are too high to climb over. As PAUL and MARY grasp in vain at the body, HOWARD appears in the background next to the TUB. He tests the water with his hand, then calls out.

HOWARD
Hot Tub time!

143 There is a YELL from inside the house and the Swingers, in varying degrees of undress start pouring out, ripping off what clothes they are still wearing as they come. 143

HOWARD
Come on, come on, everybody out of your clothes and into the tub!!

(143 CONTD)

The SWINGERS jump into the TUB with reckless abandon. Soon it is quite crowded. Finally they are all in it and even HOWARD has
144 stripped and joined in. Suddenly he notices PAUL and MARY trying 144
to reach through the bars of the fence.

HOWARD
Hey, you two spoil-sports, what are you doing over there by that fence?

Angry and frustrated, PAUL shouts back at him.

PAUL
None of your damned business!

HOWARD
I'm the host here, goddamnit, now get out of your clothes and into the hot tub or get the hell out. We don't want any wet blankets or voyeurs at this party. We're here to SWING! Aren't we, kids!

The SWINGERS join in voicing the same sentiments and jeering. PAUL jumps up, momentarily beserk.

PAUL
Oh you are, huh? Well swing on this!

145 Livid with rage, he picks up one of the electric heaters and heaves 145
it into the hot tub! There is a GREAT FLASH and a UNIVERSAL SCREAM! Then all is quiet. The SWINGERS corpses slump over the sides of the tub while the shorted-out electrical fixture smokes quietly in the background. For a moment, PAUL and MARY stare at the dead
146 bodies. 146

MARY
Let's get out of here!

PAUL
Why?

MARY
Why! You just killed twenty-five people in a hot tub.

PAUL
(sing-song)
Twenty-five swingers, all in a tub...

MARY
(pulling him)
Come on, Paul!

(146 CONTD)

PAUL
(suddenly sober)
Go inside and shut off the lights.

MARY
Why?

PAUL
It's nearly midnight. If any more swingers show up they'll think the party's over. There should be lots of wallets to look through.

147 INT. SWINGERS MANSION - NIGHT 147

Two candles are lit on the floor next to PAUL and MARY. MARY is counting bills. PAUL is on the PHONE, a pile of car keys in front of him.

MARY
Two thousand in that pile. Now fifty, seventy,ninety...

PAUL
Listen, do you guys have one of those double-decker auto transport trailers? Well, get it over to 8328 Fountain Ave. as quick as you can. We got a bonanza for you!

He smiles as he hangs up. MARY glances at him.

MARY
Three thousand seven hundred and forty-two dollars and seventy eight cents.

PAUL
And I'll bet there's another twenty thousand in cars.

MARY
Do you think we ought to call Raoul to help us with the bodies?

PAUL
No, dear, I don't see any reason to bother Raoul. I think we'd better leave the bodies right where they are. It'll look like an accident that way.

MARY
I feel funny about not calling him. He's been in on everything we've done so far.

(147 CONTD)

PAUL
After tonight we won't need him anymore. I won't miss him will you?

148 MONTAGE: (NIGHT) 148

Mexican mechanics load the SWINGERS fancy cars onto a big auto transport trailer under the supervision of PAUL disguised behind dark glasses and a wig (courtesy of one of the deceased swingers). Finally JOSE himself pays PAUL off with a huge wad of hundred dollar bills and waves good-bye. PAUL is obviously satisfied. MARY has watched all this slouched down in the front seat of the VW. Now PAUL joins her and they drive off down the street.

149 INT. PAUL AND MARY'S APARTMENT - NIGHT 149

The door opens and PAUL and MARY come in, turning on the lights.

PAUL
Imagine making forty thousand dollars in one night! Tomorrow we can invite James over for dinner, give him the money and move into Paul and Mary's Country Kitchen.

PAUL moves towards the bedroom while MARY takes out the bills from her purse. PAUL disappears into the bedroom and then reappears walking backwards with his arms raised. RAOUL following him with a gun.

RAOUL
So not only do you try and make me into a maricon but you sell cars behind my back and don't even give me a cut? Don't worry chiquita! The time has come to liberate you from this - husband of yours!

PAUL
Listen, Raoul...

RAOUL
Shut up! You going to dump me, huh? Well Mary and me are going to dump you! Just when you got this business going great you want to run off and buy some restaurant? You going to take this beautiful, sexy woman and stick her in some country kitchen and make her sweat for you? What an asshole! And she's such a lady that she don't even complain!

(149 CONTD)

MARY
Raoul -

RAOUL
Keep cool baby. I know what I'm doing. I got ambition. We're gonna expand this business. Bring in some real sexy, younger girls to dress up instead of my wife who'll be too busy having my kids!

PAUL
And while she's having your kids, the young sexy girls can stand in for her?

RAOUL
Shut up! Chiquita! Go bring me that frying pan. Hurry up!

MARY hesitates, goes into the KITCHEN.

RAOUL
And we're going to move into a place that's real class. Red velvet wall paper and gold lamps and those real good black velvet paintings. No cheap stuff.

MARY sticks her head out.

MARY
(flustered)
I can't find it.

RAOUL
Come on.

He gestures PAUL into the kitchen. There is a loud THUNK sound.

150 INT. PAUL AND MARY'S KITCHEN - NIGHT 150

MARY has a heavy jerboam of champagne in her hand. RAOUL lies crumpled on the floor. PAUL lets out a deep breath, kisses MARY on the cheek and begins to stuff RAOUL into a garbage liner bag.

PAUL
For a minute I thought you were going to let him kill me!

MARY
(sighs)
What passion, but just a little too Old World. Still he was our friend.

(150 CONTD)

PAUL
Some friend! He lied to us, cheated us, thought he was sexier than us...

He takes the champagne from MARY.

PAUL
Who would have thought that Raoul would be done in by Veuve Cliqnot 62!

MARY
(shrugs)
Oh well, his van will make a nice delivery truck for the restaurant.

151 INT. LIVING ROOM - DAY 151

MARY is taping shut some boxes in preparation for moving out. PAUL comes in the front door holding a paperbag full of trash.

PAUL
Damn kids broke the compactor. Must of put bottles in it or something.

MARY
What are we going to do with.....

PAUL
I'll drop him off at Doggie King tonight.

MARY
Not the dog food factory, please...

PAUL
Getting sentimental, Mary?

MARY
I never told you, Paul but Raoul and I...

PAUL
I know.

MARY
It's not what you think. He tricked me into smoking some sort of drug and then he raped me. He threatened to tell you if I didn't continue to have relations with him. I didn't want to hurt you...

(151 CONTD)

PAUL
Well, it's over now. In an hour or so we'll sign the papers, give James the money and...

MARY
Oh my God, James! I completely forgot!

PAUL
He'll be here in fourty-five minutes.

MARY
I don't have time to go to the market I'll have to improvise something.

152 INT. APARTMENT - NIGHT 152

JAMES is sitting opposite PAUL and MARY having dinner. There are candles on the table. The main dish is a stew of some sort which MARY dishes out of a large cassarole.

JAMES
You know, it's times like these, when I see two wonderful people like yourselves get the house of your dreams that my job becomes more than just something to do from nine to five.

PAUL
That's very kind of you, James.

JAMES
No, I mean it! It's great to see somebody make it who hasn't climbed on the backs of other people to get there, you know what I mean?

MARY
That's a real compliment, coming from a real estate man!

(152 CONTD)

JAMES
Who would have thought there was so much money to be made selling wine door to door.

PAUL chokes a bit. MARY slaps him lightly on the back. JAMES helps himself to more stew.

JAMES
Umh! This is really delicious! I hope it's going to be a permanent item on your menu. Is it french?

MARY
No, it's more spanish...

JAMES
The meat is really tender!

MARY
(wistfully)
I know...

PAUL
It's amazing how palatable you can make a cheap piece of meat if you know how to treat it.

MARY
And of course, the right wine helps a lot.

JAMES
I'll drink to that!

153 PAUL pops the cork on the jerboam, they raise their glasses in a toast. 153

FADE OUT

THE END